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THE TYPES AND PLATES OF THE U. S. ONE CENT 1851-1857

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Price $1.50

Published by
SCOTT STAMP & COIN CO.,
1 West 47th Street - New York City

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THE TYPES AND PLATES
OF THE
U. S. ONE CENT
1851-1857

LINE ENGRAVED STAMPS

IN order to understand the causes and origin of the various types of the One Cent Stamps, it is necessary to have some knowledge of the methods employed in their manufacture. These stamps were produced from steel plates and stamps so manufactured are called "Line Engraved", and the process employed is called "Siderography". Printing from steel plates has been in use since the fifteenth century but the process of transferring a design from the original engraving to duplicate plates and thereby making it possible to produce any number of duplicate prints of the original is comparatively new. The method was invented by Jacob Perkins, born in 1766 in Massachusetts and was first introduced by him early in the last century. Perkins went to England in 1819 and established the bank note engraving firm of Perkins & Fairman of London. In 1821 Joshua Bacon joined the firm and in later years, the name was changed to Perkins, Bacon & Co. This firm received from the British Government the contract to print the first postage stamps and for many years supplied all the stamps for Great Britain and her Colonies.

The die and roller transfer process, introduced into Banknote printing by Perkins, has always been the specialty of the firm, and is much the same as that used for many years in the calico printing trade.

The process is briefly as follows: On a small block of softened steel slightly larger than the stamp design, the Artist or Engraver, engraves in reverse the original sketch.

This small block of steel containing the finished engraving is called the "die". In engraving the die, the deeper and thicker a line is cut, the darker will be the color of the print at that particular spot, as a deep line will hold more ink than a shallow one, hence the beauty of fine line engraved stamps, due to the graduations of color ranging from very dark to light giving the full contrast necessary to reproduce the original sketch.

The Die is then hardened and placed in a rigid position in a machine called the transfer press.

A soft steel roller approximately three inches in diameter, by one inch wide is placed in the transfer press and rolled under very great pressure backwards and forwards over the hardened steel die, until all of the design on the die is transferred in relief, and in reverse from the design on the die; or in other words, the engraved or sunk lines on the die become standing up lines on the roller and the standing up parts of the die are sunk on the roller.

The roller is called the Transfer Roll, and it may have on its surface one or more transfers from the die. Such transfers are called "reliefs".

The Transfer Roll is then likewise hardened and from it by a similar action in the transfer press, any number of reproductions of the design, exactly similar to the die, can be produced or "transferred" or "laid down", or "rocked in" on a soft steel plate. The lines standing up in relief on the Roll becomes sunk in the plate and in this way each design, or "position" on the plate becomes an exact duplicate of the design existing on the die.

In using the word "exact duplicate" I qualify same by stating that a Transfer on the plate may be shortened either intentionally or unintentionally by not fully rocking the whole design of the relief when transferring same to the plate.

Insufficiently rocked positions are called "short transfers".

In addition, a slight loss occurs in the strength and depth of the lines between the die and plate, hence it is customary to engrave the die slightly deeper than it is intended the designs on the plate should be, to allow for this loss. After the plate is in turn hardened it is mounted on the bed of a printing press, and heat applied beneath the plate in order to warm the ink. During the period of manufacture of the 1851 and 1857 issues, hand presses were used exclusively and the heating of the plate was done by a gas jet fixed underneath the plate.

The ink or color was rolled or dabbed over the entire surface of the plate, then wiped off with a rag and polished by hand, care being taken that only the ink on the surface be removed and none distributed in the sunken lines forming the designs.

A sheet of paper previously dampened is laid smoothly on the plate, the press applied, and the designs on the plate are thus transferred to the paper, the designs being in relief in ink on the paper.

The types of the 1851-1857 One Cent Stamps are different classifications of the completeness or incompleteness of the original design as same existed on the plates.

The writer claims no practical knowledge in the production of line engraved stamps, but from my study of the stamps of the 1851 and 1857 series, it is my belief the types of the One Cent originated from the following causes:

(1) An alteration of the original design by trimming the "reliefs" on the transfer Roll and by trimming is meant the cutting away of certain parts of the standing up lines of the "reliefs".

(2) A "Short-Transfer", the result of insufficiently rocking a relief of the Roll to a position on the plate, causing a shortness of design. This may occur at top or bottom or both.

(3) A Re-drawing on the plate of any weak lines. This is done by the use of a hand-engraving tool and such strengthening of parts of designs are referred to as recutting or "recuts".

(4) An "erasure" from the plate of parts of the designs, in the final "cleaning-up" of the plate after all of the designs have been rocked in, as for example, the vertical or horizontal margins between the stamp designs.

On some of the One Cent plates "erasures" are found only in the vertical spacings, on one plate most of the "erasures" are found in the horizontal spacings.

It is possible to alter a design or to erase it altogether from a plate, by laying the plate face down against a hard surface and raising the sunken parts of the surface of the plate by the use of a hammer on the reverse side and a burnisher on its face.

Regarding Cause No. 2, a position on a plate showing what is without doubt the result of a "short transfer", may be caused either in the transfer from the Relief to the plate, or from the Die to the Relief.

While the process outlined above is the direct and simple method of transferring to a steel plate from a steel die, that is, from Die to Relief to Plate, a more complicated system was undoubtedly employed by the makers of the plates for the various values of the 1851 and 1857 series and in order to account for some of the complicated problems we find in these stamps, an outline of the method probably employed in making certain plates will be given.

Suppose we call the Die, "A", from which was transferred the original relief "B", from which was transferred on a small flat piece of steel, six impressions in a vertical row. This we will call the "set of Duplicate dies" or "C". These six transfers were carefully rocked in, one at a time, and the spacings between each design on "C" are the same as the spacings desired between each of the designs in the vertical rows on the plate.

The Transfer Roll is then rolled over these six designs and the result is a "six relief roll" which we will call "D". With this transfer roll the plate is then rocked in, six positions at a time and each properly spaced vertically. We will designate the Plate as "E".

This process is, to be more explicit, as follows:

"A" Original Die, lines engraved in recess.

"B" The "Original Roller" with lines of the engraving standing up from the surface or in relief.

"C" The "Duplicate Dies", a flat piece of steel with six designs in recess.

"D" The "Transfer Roll" with lines in relief.

"E" The Plate with the engraved lines in recess.

The above outline is for the use of a six relief Roller but one, two, three, four, or five relief rolls can be made in the same manner.

Short designs which are consistent and duplicated in certain horizontal rows of a plate originate in the transfer from "B" to "C".

Typical examples of such "shorted reliefs are the 10c 1855 Imperforates (plate one). The fine lines forming the "Bottom shells" are not complete in any of the stamps from the 1st to 9th row inclusive (Types II, III and IV). These fine lines were not trimmed from any relief but their fade-away appearance is very probably the result of a short transfer from "B" to "C" or barely possible, in this case where a two relief roll was used, from "C" to "D". At any rate, the two reliefs which rocked the above rows had short designs, which can be accounted for in no other way, other than in an "intentional" short transfer.

In addition, a combination of some of the above causes accounts for several of the One Cent types, as for example a relief that has been trimmed may be short transferred to the plate and thus produce a different design from any existing relief and further a short transfer on the

plate from such a trimmed relief may lose some further weak lines during the cleaning up of the plate by erasures.

Regarding Cause No. 3, if a plate has been in use for any length of time, its condition is altered when recutting is done on any or all of its designs. Printings from the original condition of one of the One Cent Plates (Plate 1) before recutting or alteration is referred to as the "early state" or "Early", and printings from the altered or recut plate as "late state" or "Late".

A term so often misused is that of the "shifted transfer" or in every day language a "Shift". One is apt to infer from the term "Shift" that all such varieties were the result of a careless transfer of the relief to a certain position on the plate.

"Shifted transfers" are not the result of a shifting of the Roll during the transfer process, but are in fact "Re-Entries", as for example: In laying out a plate, or to use the proper term, to "rock in" a plate, a position may be improperly transferred, it may be slightly out of alignment or too lightly rocked, and to correct any such defects a re-entry of the relief is made, resulting, unless extreme care is exercised, in a doubling up of certain parts of the design and accounting for what appears to be a "shifting" of the relief during the transfer.

Plate 1 of the One Cent Stamp shows that numerous re-entries were made after some ten or eleven months' use of the plate. In its original or "Early" condition, printings from a number of positions show no shifted parts of the designs, whereas in the altered or "Late" state of the plate and after the re-entry of the Reliefs, the same positions show a doubling up of different parts of the designs.

The term re-entry must not be confused with the term "fresh-entry" which occurs when a position has been improperly transferred, then removed from the plate by the burnisher and a fresh-entry rocked in.

Should any trace be left on the plate of the original entry such traces will appear and may be mistaken for "shifts".

As a plate becomes worn through long use the more visible becomes such original entries much the same as any recutting on the plate becomes much plainer on impressions from a badly worn plate than in early printings.

One of the most interesting varieties of the One Cent Stamps is the "Inverted triple transfer", a full description of which will be found in the chapter on Plate 1. Briefly this variety resulted as follows:

(A) The original entry was faulty.

(B) The transfer was burnished out, but without leaving traces of some parts of the design.

(C) The plate was then turned around or reversed.

(D) A "fresh entry" was super-imposed over the original entry, same being in reverse from the original.

(E) A later re-entry of the Relief was made.

Thus we find three different entries at this particular part of the plate and as the original is in reverse, we account for the well known and interesting variety, the "Inverted triple transfer".

Because the term "shift" has been in use for so long in describing a stamp showing a "re-entry", we will not attempt to change the term at this late day, but will use the word "shift" in these notes.

The Origin of The One Cent Stamp

The One Cent 1851 was the first One Cent Stamp issued by the United States and it was placed on sale July 1, 1851. Congress in March 1851 had passed a bill providing for the reduction of postal rates. The contract with the bank note engraving firm of Rawdon, Wright, Hatch and Edson, makers of the Five and Ten Cent stamps of the 1847 issue, expired on June 30, 1851.

The new contract was awarded a very prominent firm of engravers of that period by the name of Toppan, Carpenter, Casilear & Co., which company held the contract for ten years, or until June 30, 1861.

In 1855 the firm name was changed to Toppan, Carpenter & Co., and as such continued to be known until the expiration of the Government contract, though Mr. Toppan left the firm in 1858 to accept the presidency of The American Bank Note Co.

When the Stamp contract expired the firm name was again changed to Butler & Carpenter, and it was this firm that inherited the old transfer rolls of the 1851-1857 stamps.

The new company received the contract to furnish the Civil War Revenue stamps and that they were in possession of the old transfer rolls is proved by the fact that parts of the old stamp designs were used for the new Revenue stamps.

In 1869, Butler left the firm but Carpenter continued the business under the same name until early in 1872 when the name was again changed to "Joseph R. Carpenter". He was located at 242 Chestnut Street, Philadelphia, the location of the Jayne Building, which was destroyed by fire March 4, 1872. It has been stated on numerous occasions that the present day, American Bank Note Co., is the successor of the old firm Toppan, Carpenter Casilear & Co. but this is incorrect, as Mr. Toppan left the old firm to become the head of the American Bank Note Co.

We are told that all the old records of the preceding partnerships were destroyed in the fire, hence no documentary information has been available for the student in his study of the stamps and plates of the 1851-1857 issues. What is known regarding these issues, has been learned from the stamps, and from them alone specialists have been able to practically reconstruct their history.

Such facts regarding the One Cent Stamps include the number of plates used, what types each possessed, the approximate date each plate

was first placed in use, the approximate date when alterations were made, when and why certain plates were discarded and when defects, such as cracks developed, when different shades of ink were used, etc., etc.

The Types and Plates

All of the One Cent Stamps originated from but one die, yet seldom do we find these stamps contain the full original design as executed on the Die by the Artist.

What prompted Toppan, Carpenter & Co., to furnish stamps which did not have the complete design? Why did the Post Office Department for ten years accept stamps from the contractors which had incomplete designs and were therefore unlike the original approved die proof containing the full and complete design?

The stamps themselves fail to answer these questions.

During the ten years use of the stamp, the Contractors used twelve plates and of these twelve, one was most remarkable. It probably is the most interesting of any plate ever used to produce any United States Stamp. Reference is made to Plate 1, a plate which was used to produce all the One Cent Stamps from July 1, 1851, to January 1, 1856 at which time a second plate was placed in use. Even at that time the old plate was not laid aside but was still continued in use until the latter part of 1857.

This is the plate that produced the rare Type I, all the Type IV, the Inverts, numerous interesting shifts, cracks, etc. Its plate reconstruction (Late Condition) can be accomplished with little effort with the data now available.

Before taking up a description of the different plates, it is necessary that the various types be fully understood. The 1926 Scott Specialized U. S. Catalogue lists seven types under the 1851-56 Imperforate issue, and one additional type under the 1857 Perforated issue, making a total of eight types.

All of the imperforate stamps were produced from four plates of which Plate 1 had two conditions, and while the seven Imperforate types come from only four plates, the stamps as we find them today appear to have come from five different plates.

The seven listed types of the Perforated stamps were produced from three of the Imperforate plates and eight additional plates or a total of eleven plates.

When one considers that each plate consisted of two "panes" of 100 stamps to a pane, a total of 200 positions to a plate, and that there were a total of twelve actual plates with two conditions to one plate, there is little wonder why some difficulty is frequently encountered in assigning the 2,600 different stamps produced from the twelve plates to the eight different types listed in the Catalogue.

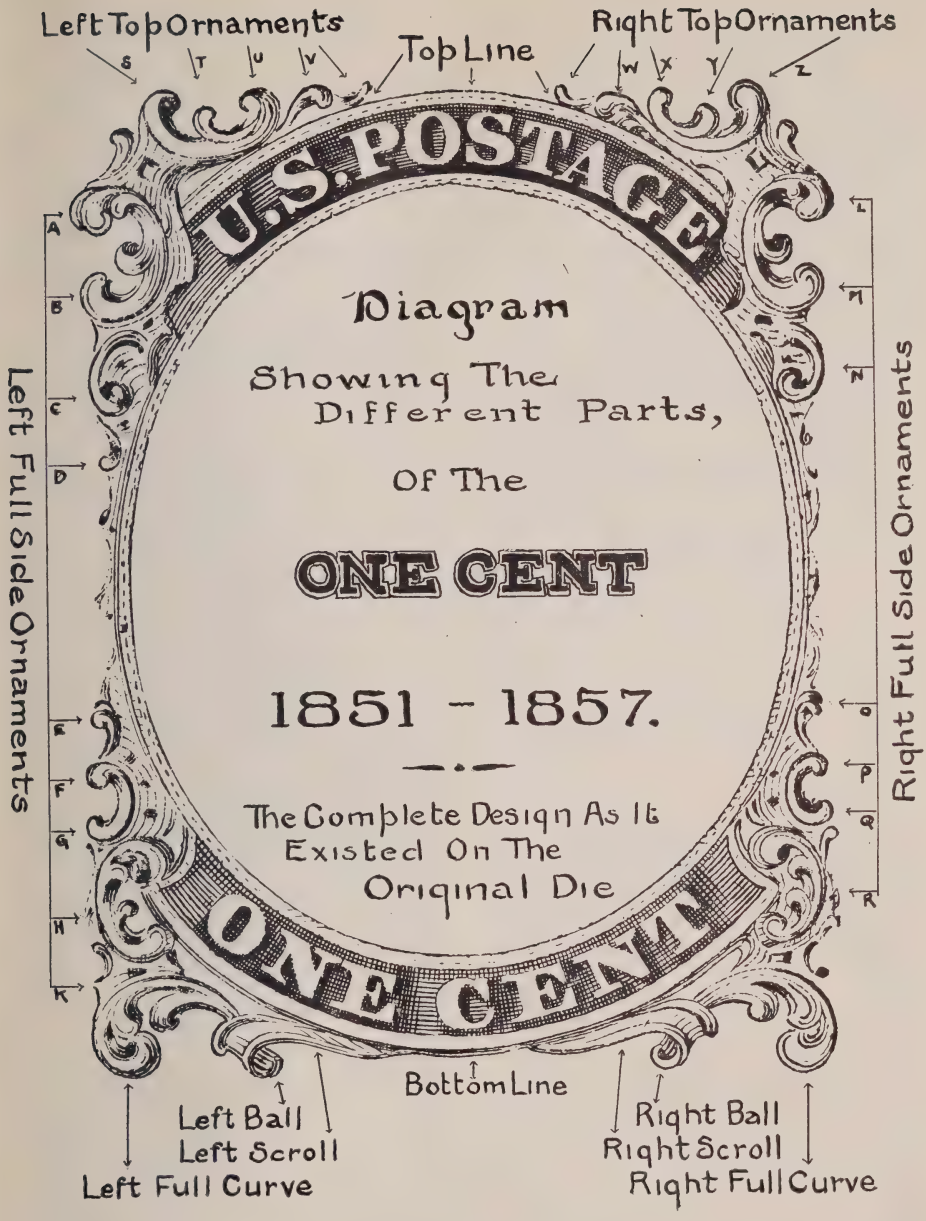


Figure 1

Figure 1 is a diagram showing the complete One Cent Design as it was originally engraved. The design of the original die proof is described as follows:

The design consists of a **CENTRAL MEDALLION** showing in profile the head of Franklin, facing to the right. Above is the **UPPER LABEL** containing the words **"U. S. POSTAGE"** and below is the **LOWER LABEL**

with inscription **"ONE CENT".** Above the **"UPPER LABEL"** is the **TOP LINE** and below the **LOWER LABEL** is the **BOTTOM LINE.**

The **TOP ORNAMENTS** are the two small ear shaped arabesques, one at either side at the top of the design above the **UPPER LABEL.**

THE SCROLLS below the **BOTTOM LINE** are turned under and form little **BALLS** under "ON" of **ONE,** and under "NT" of **CENT.** The **BOTTOM ORNAMENTS** are the two large plume shaped arabesques, one on either side at the bottom of the design. The two curved lines parallel and close together, and forming the lowest part of the **BOTTOM ORNAMENTS** are called the **FULL CURVES.** The **SIDE ORNAMENTS** are the arabesques at either side of the design, between the **TOP** and **BOTTOM ORNAMENTS.**

The type of any One Cent stamp except Type I depends on the extent to which parts of the original design were cut away or certain lines redrawn.

The following descriptions of the types is somewhat more explicit than those contained in the present edition of the Specialized Catalogue.

Type I. This is the complete design as originally engraved on the first Die. The top, bottom, and side ornaments are full and complete. This complete design is found on the die proofs and also on the "Reprints" from the "Reprint Plate" made in 1875. (See Figure 2).

Type 1A. Same as Type I at the bottom and at both sides, but with the top of the design cut away, including the top line, and the tops of the Right and Left Top Ornaments. (See Figure 3).

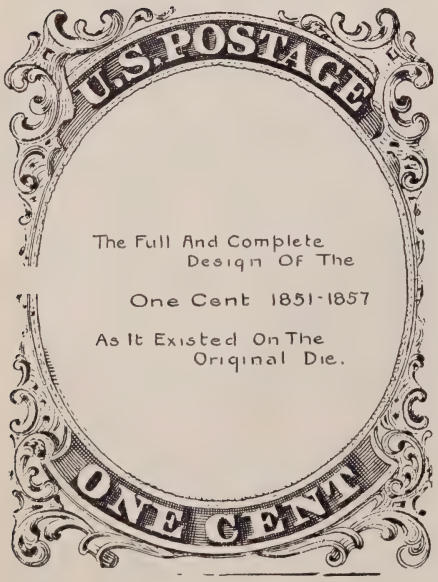


Figure 2

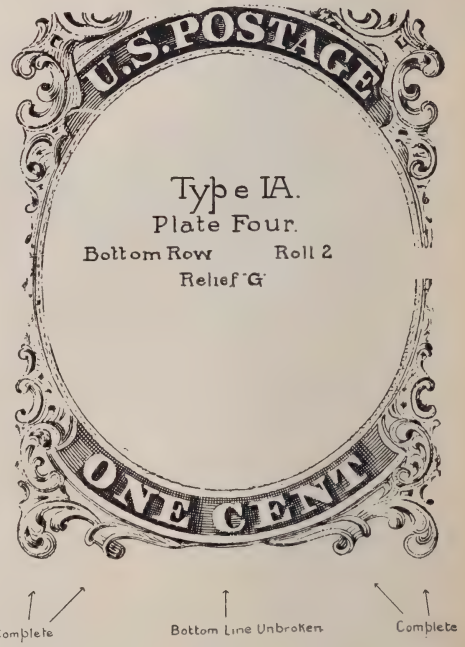


Figure 3

Type 1B. Same as Type 1 at the top and sides and showing traces of the characteristics of the bottom of Type 1 with the exception that the **BALLS** are not complete, neither are **both** right and left full curves complete. (See Figure 4). (Note—Some examples of this type may show **one** of the **FULL CURVES** practically complete but none show both complete. See illustration of 8R1E, Figure 5).

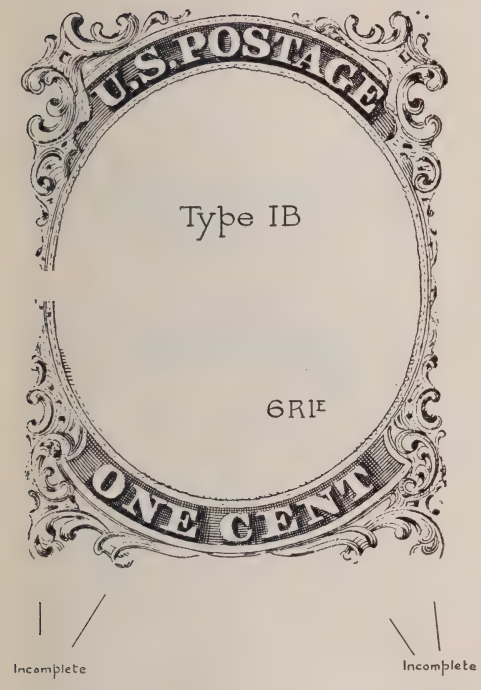


Figure 4

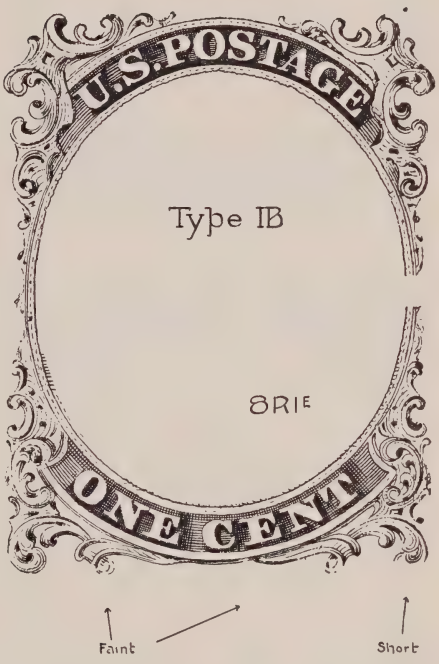


Figure 5

Type II. **BOTH BALLS** and **BOTH FULL CURVES** have been eliminated. This type may have the top ornaments complete. (See Figure 6, or partially incomplete. Figure 7). As in the preceding types the side ornaments are complete.

Type III. The top and bottom parts of the design are cut away but the side ornaments are complete. **Both top and bottom lines** are **broken** above "POST" and below "E-CE". Fine examples of this type are those showing the widest breaks in **both** lines. (Figure 8). Fair examples are those showing one line widely broken; the other, barely broken. (Figure 9). Poor examples are those showing only slight breaks in both lines.

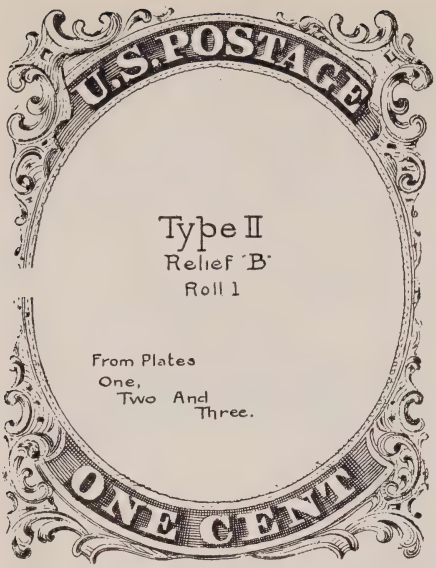


Figure 6

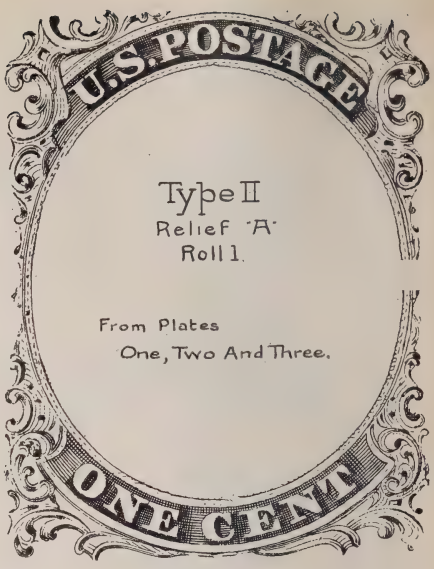


Figure 7

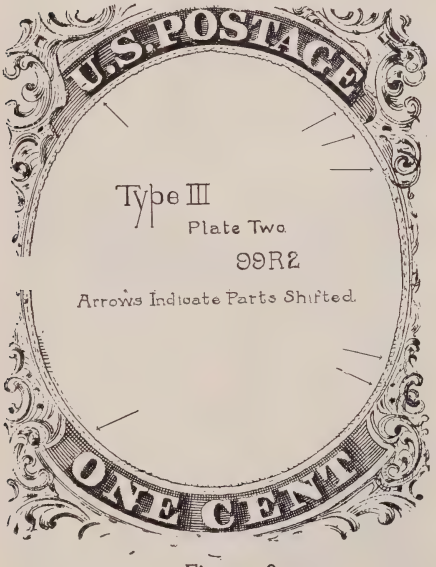


Figure 8

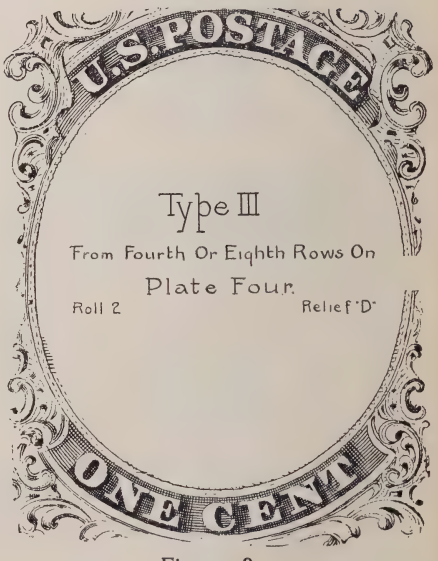


Figure 9

Type IIIA. Showing complete side ornaments, and with either the top or bottom lines broken, but not both. The top of the design may be complete **or** may show the top ornaments trimmed. (Figure 10). In the former case the bottom line is broken; in the latter, either the top or bottom line is broken but not both. While this type may include stamps with complete top design, they never show the bottom design complete.

Type IV. Same as Type II with the top or bottom line, or both (Figure 11) re-engraved or re-drawn.

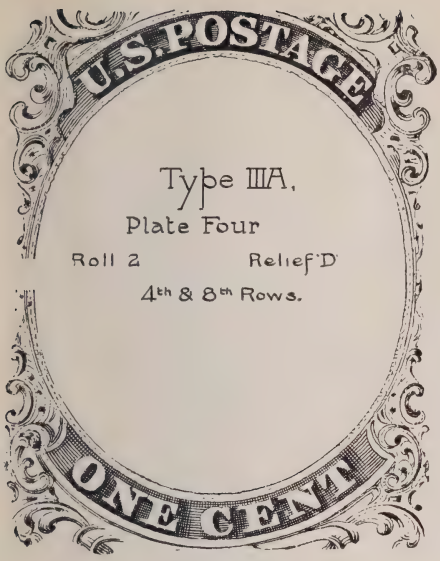


Figure 10

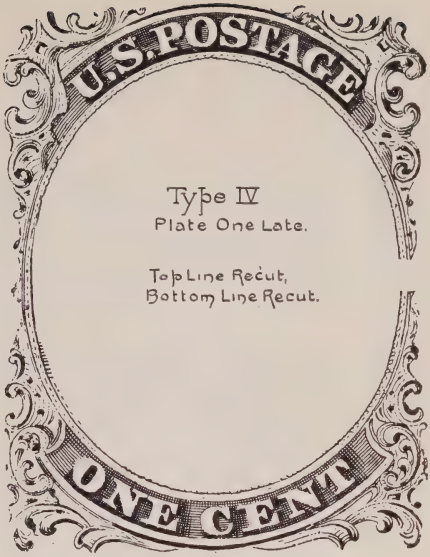


Figure 11

Type V. The side ornaments are partly cut away and showing both (Figure 12) the top and bottom lines broken. Some examples show the right side ornaments almost complete, but **all** examples show the left side ornaments decidedly **incomplete.** The former stamps are those known as the Type V stamps "with almost complete side ornaments". (Figure 14).

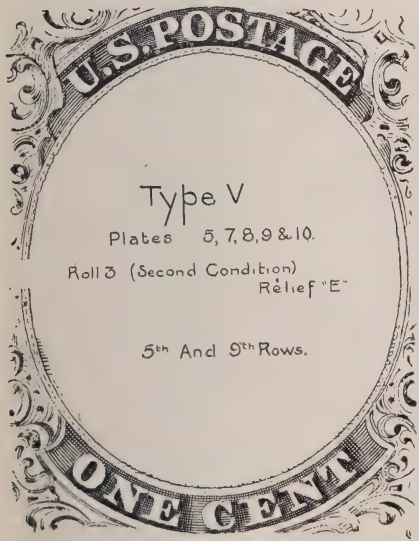


Figure 12

It will be noted that all Imperforates have complete side ornaments at right and left. Type V (issued only perforated) is the only type with side ornaments incomplete, or trimmed.

In addition to the above listed types, the writer also recognizes an additional sub-type which fails to answer the full description of any of the above types, and which is described as follows:

Type IC. Same as Type IA at the top, showing the top ornaments cut away and the top line definitely broken. Somewhat similar at the bottom to types I and IA with the exception that the "right full curve is only half complete and the right turned under ball is only half complete. The left full curve must be complete (or practically complete), the left ball may be complete or only half complete." (See Figure 15).

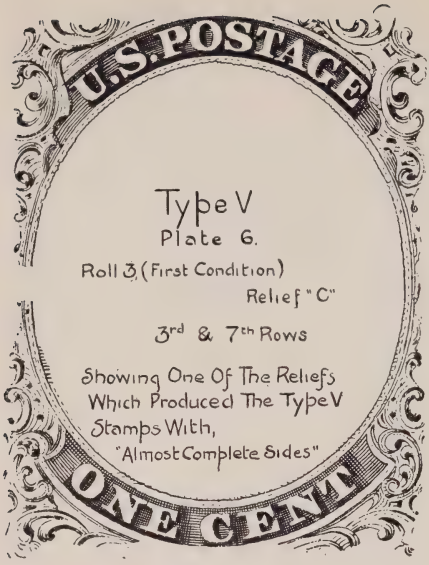


Figure 14

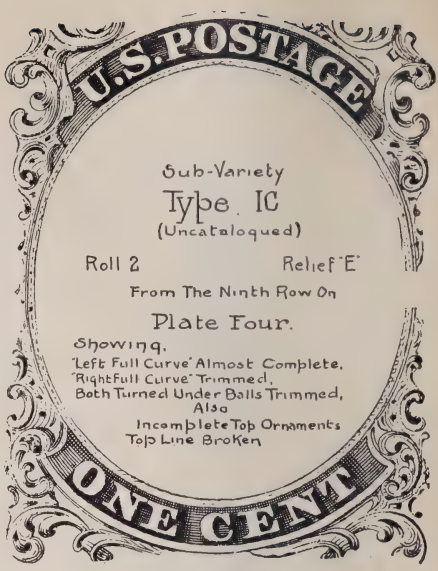


Figure 15

A careful comparison between the illustrations of Type IA and Type IC will show the differences between the two types and explain my reason for this separate listing.

The bottom part of the design is not complete enough to include such stamps in the Type IA class, and far too complete to come under the only other possible type, viz. Type IIIA.

By keeping in mind what must constitute any particular type, it is really very easy to classify any One Cent 1851-1857, provided of course the stamp is not damaged. Let us therefore divide the eight types and the sub-types into the following divisions:

(A) All stamps showing the complete design (Type I), or stamps showing design at bottom with design incomplete at top (Type IA), or stamps showing the **complete design** at top with the bottom balls and full curves only partially complete (Type IB), or stamps very similar to Type IA, but showing the right full curve only **half complete,** the left **full curve complete** and the right ball only half complete (Sub-type IC).

(B) All stamps which show complete side ornaments and have either the top or bottom lines broken (Type IIIA), or both of these lines broken (Type III), and showing both full curves missing at the bottom of the design. (The first part of this classification might be construed to include a Type IA—or IC but the latter part precludes same.)

(C) Stamps with both top and bottom lines unbroken and possessing **no full curves** or **full balls,** and having full sides (Type II), and stamps such as Type II but with one or both of the top or bottom lines recut (Type IV).

(D) Stamps with incomplete sides (Type V). This grouping of types is as follows:

(A) Types I, IA, IB, and IC.
(B) Types III and IIIA.
(C) Types II and IV.
(D) Type V.

Thus it will be noted that: **Breaks** in the top or bottom lines, or both with sides complete, identify the Class B, or two types; viz III and IIIA, provided of course neither of the full curves at the bottom are intact.

Re-cutting identifies one type (IV) and **Incomplete Sides** identifies one type (V). **Complete Design at Bottom** identifies types I and IA, leaving only the following to identify:

(A) **Type II** which has no outstanding characteristics such as full balls, full curves at right and left bottom, recuts, incomplete sides or broken lines. It is therefore, easily identified because it is different from all the other types.

(B) **Type IB** is readily recognized as closely related to Type I, but it is a very scarce type and can be readily identified by referring to the illustrations of all the Type IB positions in these notes. The same applies to Type IC.

Here are some general rules which may be helpful: If the stamp shows the full design at the bottom, it can only be a Type I or Type IA. If in doubt as to what the "full design" really means it is advisable to compare the copy with a copy of the One Cent reprint of 1875 or with the illustrations in these notes or the cut in the 1926 Specialized Catalogue. If the top is also complete the stamp is Type I. If the top of the design is cut away, the stamp is Type IA. Or if you run across a stamp showing the design absolutely complete at top, with just traces of the bottom full curves and balls the chances are the stamp is IB. To be sure compare your copy with the illustrations of the Type IB position in these notes. There were six positions on Plate 1 Early that produced these Type IB stamps and four of the six show decided shifts. All six come from the top row of the plate and are generally found in a very **pale blue** shade. Type IB shows guide dots at the upper right corner. Certain Type II stamps coming from the top rows of Plate 4 should not be confused with these Types IB stamps as the bottom ornaments of the former are far too incomplete to compare with the Type IB stamps.

The Type IC stamp is similar to a Type IA with the bottom half of the right full curve and the bottom half of the right ball trimmed. If in doubt regarding this type, **it is well to remember that the left full curve must be complete.** If it is not, the chances are that the copy is a Type IIIA or possibly a Type III.

The One Cent Plates

All of the plates of the One Cent stamps as well as the plates of the other values, were laid out in two panes of 100 transfers, each pane arranged 10 x 10, and each pane side by side, and generally, but not always, separated by a single center line running from a point above the tops of the top row stamps and below the bottom of the bottom row stamps. All stamps to the right of the center line or to the right of the center of the plate are referred to as coming from the right pane and all

those from the left of the center line or to the left of the center of the plate come from the left pane.

The imprint containing the name of the makers of the plate together with the plate number is generally found in the side margins to the right of the right pane and to the left of the left pane.

In referring to certain stamps from certain positions on the plates, such stamps or their plate positions will be designated as follows: 31L2, the figure 31 referring to the position, the Letter L the pane, the figure 2, the plate. Thus 31 L2 is the first stamp to the left in the fourth horizontal row of the left pane of Plate 2.

A position such as $20R1^{E}$ refers to the last stamp to the right in the second horizontal row of the right pane of Plate 1^{E}, or $20R1^{L}$ would refer to the same position on Plate 1^{L} (The small "E" for "early condition", and the small "L" for "late condition".)

All of the Imperforates came from but four plates, which will be referred to as follows:

Plate 1 "early" (1^{E})
Plate 1 "late" (1^{L})
Plate 2
Plate 3
Plate 4

These are called the "Imperforate plates" not because imperforate stamps only were issued from these plates, but because no imperforates were issued from any of the other subsequent plates.

A Transfer Roll containing three reliefs was used to rock in the designs of Plates 1, 2 and 3. This Roll will be referred to as No. 1.

(Note—It is possible two rolls were used, one containing a single relief, the other containing two reliefs, but in describing the make-up of these three plates, the three reliefs will be referred to as existing on a single roll).

A Transfer Roll (No. 2) containing six reliefs on its surface was used for Plate 4, and for this plate only.

Plates 5 to 12 inclusive were made after the Perforating machines were adopted.

A new transfer roll was made to Rock in Plate 6. It contained six reliefs and will be referred to as No. 3 (First condition).

In making Plates 5, 7, 8, 9 and 10, a six relief roll was also used, which is somewhat different from Roll No. 3. It is possible it was the same roller remade, and it is also possible an entirely new one was made. We will refer to it as Roll No. 3 (Second condition).

A new roll containing three reliefs was made to rock in Plate 11. This Roll we call No. 4.

Although made at about the same time as Plate 11, a new roll was made for Plate 12, which evidently had three reliefs. If it had more we have been unable to discover any identifying features. We call this Roll No. 5.

Herewith is presented a table showing the approximate date each plate was placed in use, the various types found on each plate, the Transfer Rolls and their reliefs, etc.:

THE PLATES OF THE ONE CENT 1851 - 1857

Plate	Approximate Date of Issue	Issued Imperforate or Perforated	Transfer Roll	Reliefs on Roll	Types of Each Plate								
			No.		I	IA	IB	IC	II	III	IIIA	IV	V
One "E"	July, 1851	Imperf. Only	1	Three	×		×		×	×	×		
One "L"	June, 1852	Both	"	"					×			×	
Two	Jan., 1856	Both	"	"					×	×	×		
Three	Apr., 1856	Imperf. Only	"	"					×				
Four	Mar., 1857	Both	2	Six		×		×	×	×	×		
Five	May, 1858	Perf'd Only	3L	"									×
Six	Feb., 1858	" "	3E	"									×
Seven	Jan., 1858	" "	3L	"									×
Eight	Nov., 1857	" "	3L	"									×
Nine	Oct., 1859	" "	3L	"									×
Ten	May, 1860	" "	3L	"									×
Eleven	Dec., 1860	" "	4	Three					×		×		
Twelve	Jan., 1861	" "	5	Three	×				×				

Note—Transfer Roll No. 3E refers to the "Early Condition" of Transfer Roll No. 3 and No. 3L refers to the "Late" or Altered Condition

PLATE ONE

We have no information regarding which plate Toppan, Carpenter made first for the new issues. On July 1, 1851, the One Cent and Three Cent stamps were placed on sale in the larger Post Offices throughout the country. It is possible some of the Twelve Cent stamps were also issued on the same day though I doubt if they were ready until several weeks later. The Ten Cent was not issued until 1855 and the Five Cent in 1856. The One Cent Plate 1 shows that a great deal of trouble was encountered in laying it out so it is barely possible it was the first plate made for any value. The writer believes the history of this plate is approximately as follows:

The first transfer roll made evidently had three reliefs on its surface and the first transfers made were made three at one time, and were rocked in, in a vertical row of three in the upper left corner of the plate. If impressions were taken they would have been what we would call 10R, 20R, & 30R.

It was evidently found that the three reliefs were spaced too far apart, and that the width of the plate if laid out with this Roller would produce sheets of stamps which would be too large. Before making any more transfers with this Roll, it was discarded and a new one was made, or possibly two new ones were made, in the former case a Roller with three reliefs, two of which were properly spaced so that two transfers could be made with one setting of the transfer press.

If two new Rolls were made, then one had the two reliefs and the other one relief.

The three positions above referred to were then erased or "burnished out", and the surface of the plate turned around, so that the top became the bottom and the three erased positions occupied the lower right part of the plate. After making this change the new Roller, or Rollers were used to rock in the full 200 positions. New transfers were made over that portion of the plate containing the erasures and the three new positions rocked in produced stamps we now know as 71L1, 81L1 and 91L1.

In the back ground of these fresh transfers were traces of the three first entries, and it is these three positions that we call the "Inverted transfers".

In referring to plate positions it is customary to refer to the printed stamps and not to the positions themselves on the actual plate. When we refer to the right pane, for example, we have reference to the printed sheet, but it must be remembered that the right pane of a sheet of stamps comes from what is actually the left pane of the steel plate.

The Inverted transfers prove that the workmen first started to work on the upper left hand part of the plate and rocked in three positions which were 1L, 11L & 21L on the plate but impressions taken would have been 10R, 20R & 30R. When the plate was turned around and both panes rocked in, the first three erased positions on the plate became 80R, 90R and 100R and impressions taken produced the stamps we call 71L, 81L and 91L. After the plate was reversed we know that the entire top row across the full plate was rocked in as follows: 10R, 9R, 8R, etc., to 1L inclusive. And so we again find that the workmen started in the upper left corner of the turned around plate and rocked in one position at a time, working to the right of the plate in a horizontal row until the entire top row of twenty positions were transferred.

The first eight transfers made were rocked in from the single relief, that is the relief other than one in the pair. Whether this single relief was on the same Roll with the other two or on a separate Roll is of little consequence, but at any rate this single relief contained the full die design. These eight positions were rocked in in the following order: 10R, 9R, 8R, 7R, 6R, 5R, 4R & 3R and evidently much difficulty was encountered in transferring this full design, because of these eight transfers made, only one was fully transferred and so only **one** of the eight had the **full die design.** The other seven were all more or less "shorted" at the bottom, with the result that these seven positions produced stamps which did not contain the full die design in spite of the fact that the Relief which rocked in the positions did. These seven positions produced stamps with incomplete bottoms though no doubt all of the loss of the design is not entirely due to the "short transfer", but is also due to burnishing.

The one position completely rocked in from the full relief was the fourth transfer made, or 7R, or as this position is known, 7R1E, the Type I stamp. (The seventh stamp in the top row of Plate 1 Early.) It is a reasonable theory to suppose that the first three vertical transfers which were erased were from reliefs which all contained the full Type I die design, and while it was soon found impossible to properly transfer 200 of these full designs to the plate, still they thought that they could at least rock in the entire top row from a relief containing the **full die design.**

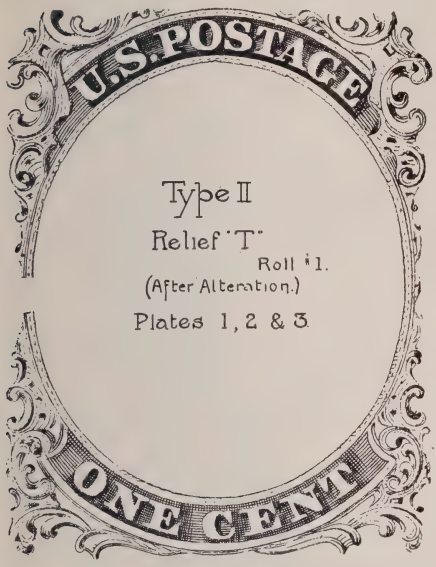


Figure 16

After rocking in the above eight positions and trouble was again encountered, we find that before proceeding to rock in 2R and the balance of the top row, the relief was trimmed; parts of the top ornaments were removed or cut away while at the bottom the full curves were entirely eliminated, as were also the balls. With this altered relief (See Figure 16), 2R and the balance of the top row were rocked in, in the following order: 2R, 1R, 10L, 9L, 8L, 7L, 6L, 5L, 4L, 3L, 2L and 1L.

This top row of Plate 1 is a most interesting study because we find it not only produced the true Type I stamp, 7R1E, but also all of the Type IB stamps, (3R1E, 4R1E, 5R1E, 6R1E, 8R1E and 9R1E.) The other position rocked with the original relief was 10R1E, which classifies as Type II (See Figure 17).

We refer to this Top Row Relief as "T", to its first or original condition as "T1", and to its altered condition as "T2", meaning "first and "second" conditions.

After the top row was completed this Relief was not used for rocking in any positions in the other nine horizontal rows. For these nine rows, the roll was used which contained the two reliefs, both of which were trimmed differently from each other. These we call Relief "A" and Relief "B" and these two reliefs were used to rock in the following rows: (See Figure 7 for the "A" Relief and Figure 6 for the "B" Relief).

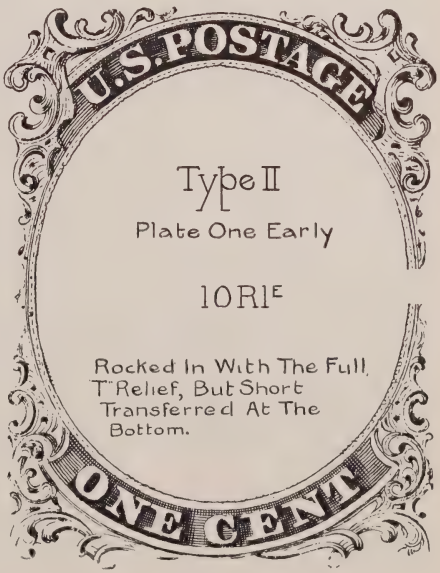


Figure 17

Second	Row	all	"A"	Reliefs	
Third	"	"	"B"	"	
Fourth	"	"	"A"	"	
Fifth	"	"	"B"	"	
Sixth	"	"	"A"	"	
Seventh	"	"	"B"	"	
Eighth	"	"	"A"	"	
Ninth	"	"	"B"	"	
Tenth	"	"	"B"	"	In Left Pane
Tenth	"	–	"B"	"	91R, 92R, 93R, 94R, 95R
Tenth	"	–	"A"	"	96R, 97R, 98R, 99R, 100R.

It will be noted that the "B" Relief was used to rock in fifteen positions in the bottom row, and the "A" Relief for the remaining five positions. As 100R was the first position in the bottom row to be transferred, we find that the workmen attempted to rock in the bottom row with the "A" Relief, the relief used in the preceding row, but after transferring 100R, 99R, 98R, 97R and 96R, it was decided to use the 'B" relief as it showed a design complete at the top and more complete at the bottom than the "A" (Why the first five were not corrected by reentering the "B" relief is a mystery but it was not done until the plate was altered in 1852). Thus we find the original "T" relief was used to rock eight positions and the altered "T" relief twelve positions, comprising the top row of the plate, the "A" relief for four rows, and five positions in the 10th row, a total of 85 positions, and the "B" Relief for four rows and fifteen positions in the tenth row, a total of ninety-five positions. Difficulty was also encountered in rocking in some of the "A" Reliefs and as a result we find a few transfers from this relief to be more incomplete on the plate than the relief design. Such "shorts" were no doubt caused both by a short transfer of the relief and also by burnishing done in the horizontal spacings between the rows. The short transfer was generally at the top and produced a **faint** top line, burnishing and wear, in time caused such weak lines to disappear. The plate in this condition was used from about July 1, 1851, until probably late in May 1852, and when we say **"used"** of course we realize that the plate was finished and was being used, no doubt weeks before July 1, 1851.

Sometime around the early part of June 1852, the plate was thor oughly cleaned and turned over to the transfer department to see if the designs could be strengthened by re-entering the Reliefs. No doubt the great majority of positions were re-entered but evidently this did not entirely produce the desired result because the plate was then turned over to an expert engraver with instructions to "bring out" the top and bottom lines by re-engraving same. Every position on the plate was in this manner recut with the exception of one, and in this way were the former types from 199 positions changed to Type IV and the one position, 4R1E, a Type IB, which was not recut, was changed to a Type II, by **first** a re-entry of the "T2" relief and **second** by the elimination of traces of the former Type IB characteristics by burnishing. (See Figure 36.)

Through the process of recutting, re-entering and burnishing, the plate was altered and "Early" condition gave way to the second or "Late" condition.

What an interesting field for specialism, two entirely different states of a plate, a variety of rare and interesting types, numerous "shifts", shifts in positions from Plate 1 Early, which disappear in the same position from Plate 1 "Late"—Alterations in reliefs and also in types, the "inverted transfers" found in stamps which are Type II coming from the "Early" state and the same "inverted transfers" which became "triple inverted transfers" that are Type IV coming from the "Late" state. But to proceed—Plate 1 Late was used through the balance of 1852, through the years 1853, 1854 and 1855, and during all this time and until about January 1856, it was the **only** One Cent plate in use.

The law making the pre-payment of postage compulsory went into effect on January 1, 1856, and increased the demand for more stamps, and so Plate 2 was placed in use at this time, but Plate 1 was also used all through 1856 and up until approximately the Fall of 1857.

Regarding the rare Type I stamp now so well known as 7R1E. No other One Cent plate was made by Toppan Carpenter & Company until the latter part of 1860 that produced any stamps that were Type I. The last plate made by them and only used some six months was Plate 12 and a roller was used on this plate that had a relief containing the full die design. Mr. Luff tells us that The Post Office Department received from Toppan, Carpenter Casilear & Co., up to June 30, 1852 a total of only 7,260,000 One Cent stamps and as only one stamp out of every 200 printed was a Type I, we find that less than 31,300 were all that were printed. Evidently a very small percentage of these have escaped destruction for in a ten years' search, I have been able to account for less than twenty copies. No wonder so few collections can show this remarkable stamp, remarkable because it is more of a stamp than simply a type, because it contains the full original die design, a characteristic none of the other types possess.

By referring to Scotts Specialized Catalogue, the Type IB stamps are found listed following the Type I or 7R1E. The 1B stamps come from six of the positions in the top row of Plate 1E which were rocked with the "T" relief. Under 32B will be found "Type IIIA from Plate 1E", these are the stamps referred to above as coming from the body of Plate 1E with broken top lines. They are seldom fine examples of this type and hence are not as desirable as **type examples,** as Type IIIA's coming from Plate 4.

Under No. 31 will be found the "Inverts" from Plate 1E, all type II, and under No. 32D will be found the cheaper type IV "inverts" coming from Plate 1L.

Plate One "Early"

Material from this state of the plate is comparatively scarce and the reconstruction of the plate has been an extremely slow piece of work. When the writer completed the reconstruction of the "Late" state some six years' ago, work was immediately started on the Early. Little progress would have been possible if the "Late" reconstruction had not been available as a key.

In reconstructing the "Late", the Philatelist has a number of things to guide him, most important of which are the "recuts" and "shifts", both of which are absent in the "Early" reconstruction. In the latter work, one is forced to depend on the vertical alignments, guide dots, a few

shifts and comparisons with possible positions on the "Late" which might show some plating mark that survived the alteration process.

For the above reasons the entire reconstruction of this Plate has never been finished by myself or by anyone else. My plate contains a total of 184 positive positions, out of 200, which is by far the most complete reconstruction in existence.

In addition to the above 184 positions I have seen seven other positions in other collections and which I have plated, making a total of 191 positions. The other nine positions come from isolated positions on the plate and evidently are so devoid of plating marks that they cannot be identified in single copies, and to be found must be obtained in pairs, strips or blocks.

The arrangement of Plate 1E is almost identical with the "Late" condition, so far as the following are concerned, spacing, both horizontal and vertical, placing of guide dots (a few exceptions) and alignment.

Some positions of the "Early" show only one guide dot, whereas the same positions on the "Late" show two. These will be listed under the "Late".

The five positions in the bottom row rocked with the "A" relief are referred to as the "misplaced transfers". When the plate was altered these positions were re-entered with the "B" relief, hence in this respect the "Early" is also different from the "Late". Attention is called to two interesting varieties of the Reliefs, viz: **"A Horizontal pair showing two reliefs"** such as (1st) a horizontal pair of 2R1E (a T2 Relief) and 3R1E (a T1 Relief), such a pair being a combination of Type II (2R1E and 1B (3R1E), or (2nd) a horizontal pair of 95R1E and 96R1E, both being Type II. The first combination being due to an alteration of the design on the same relief, the second being a pair showing a "misplaced transfer", and comprising two different reliefs in a horizontal pair. Such a combination is unique in the imperforates as it does not occur on any other of the Imperforate plates. Specialists should watch for these varieties as they should be included in all specialized collections of the One Cent stamp.

Position 100R1E is one of the few positions showing a short transfer at the bottom. The earliest printings I have seen of this position show the bottom line **broken** and the top line **faintly** complete, hence such copies are Type IIIA. Later printings, probably just before the plate alteration, show the faint top line to have disappeared, hence such copies are rather good examples of Type III. This position is one of much interest inasmuch as it produced stamps of three different types viz IIIA, III, and IV in the order named. In this manner did other type changes occur in the "Early" state. Certain positions at first showed a **faintly** complete top line, hence Type II, and later due to the wear of the plate parts of the **faint** top line disappeared, and hence such positions produced stamps which are Type IIIA (Top line broken, bottom line complete). These IIIA's are generally found in the "A" relief rows.

Figure 18 is a chart of Plate 1E, showing its layout, its distribution of reliefs, guide dots and shifts. On this chart are shown only the types of the top row stamps, it being impossible to list the types of many positions in the body of the plate due to the fact that some type II stamps gradually become type IIIA, as the **faint** top line disappeared. Pairs or strips from certain positions may show different types according to the date of printing.

Figure 18

It will be noted from the chart that the plate had a vertical "Center Line" drawn between the panes with a heavy Dot slightly above the top row stamps and slightly below the bottom row stamps and that the plate (so far as we know) had at no time before the alteration an "Imprint" or "Plate number."

In making reference to the distance from one stamp to another on the different plates or the distance from a stamp to the "Center Line"

the measuring is done from the side ornament "L" (See Figure 1), or from side ornament "A" (Figure 1); thus when we refer to the center line, measuring so many millimeters from 10L the distance is from the "L" ornament, etc. Likewise in referring to the alignment of certain positions in a horizontal row, we state for example that 2R is higher or lower than 1R, etc. Such alignment always refers to the relation of ornament "A" of a certain stamp to ornament "L" of the adjoining stamp; exceptions to this rule exist in the Type V stamps which show these ornaments incomplete.

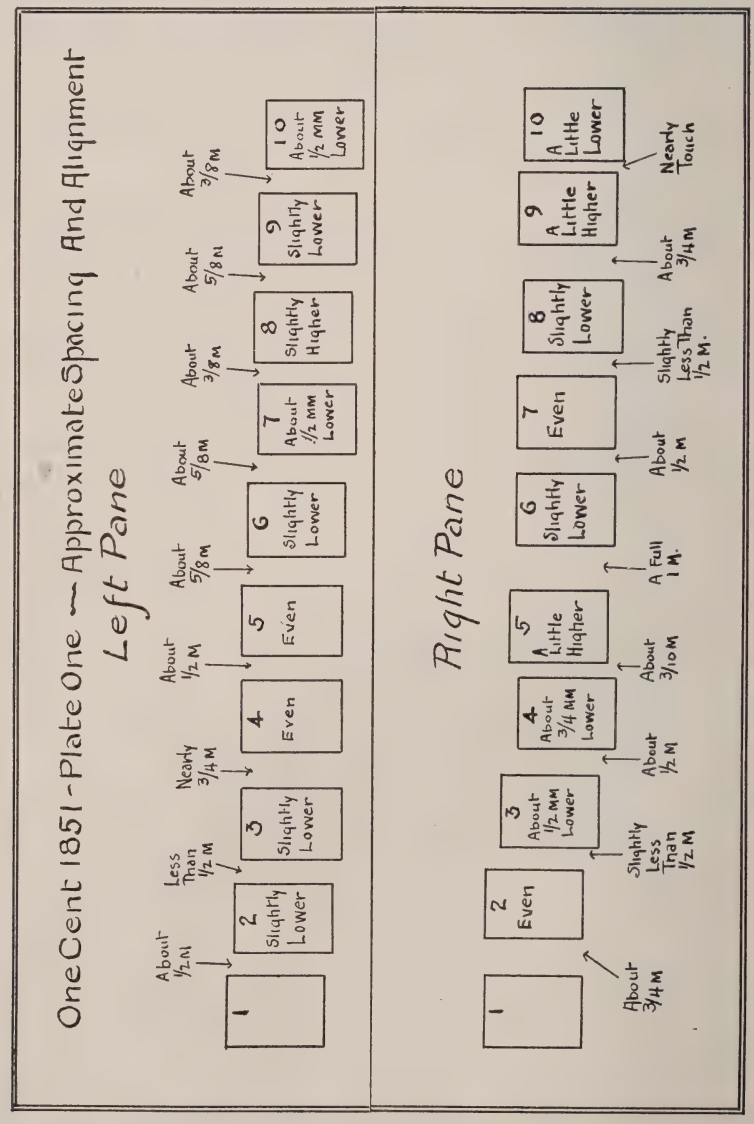


Figure 19

The Center line on Plate 1 "Early" measures 3 millimeters from the stamps in the left pane and 3¼ millimeters from those in the right pane. The line extends over 4 millimeters above the stamps of the top rows and over 5 millimeters below the stamps of the bottom rows. The heavy dot on the line at top is about 1 millimeter above the tops of the top row stamps and the dot on the line at the bottom is about 2 millimeters below the bottoms of the stamps of the bottom rows.

Figure 19 shows the alignment of all the stamps in each vertical row, with no attempt to duplicate exact measurements.

The alignment of the stamps in each vertical row refers to the stamps in the row to the left, thus all stamps in the second vertical row of the **left pane** are "a little lower" than those in the first vertical row and the distance measures about ½ millimeter. Those in the third vertical row are a "trifle lower" than those in the second row and the distance measures slightly less than ½ millimeter.

Those in the fourth vertical row are even with those in the third row and the distance is nearly ¾ millimeter, etc.

The widest spacing is between the fifth and sixth vertical rows of the right pane and the narrowest is between the ninth and tenth rows of the right pane.

This spacing and alignment is a great help in the reconstruction of the plate, as for example a horizontal strip of three stamps of the "A" relief showing the positive spacing and alignment of the 3d, 4th, and 5th vertical rows of the right pane could only come from **four** places on the plate, viz, 13R1E, 14R1E, and 15R1E; or 23R1E, 24R1E, and 25R1E; or 53R1E, 54R1E, and 55R1E; or 73R1E, 74R1E, and 75R1E, (See Figures 18 and 19).

Guide dots were placed on the plate as a guide during the transferring. The dots were placed above and to the right of the stamps in the top rows, the only exception being 10R1E, which had no dot. Some of these top positions had two dots at the upper right, others had only one, and 1L1E and 1R1E had in addition, two dots in the upper left corner.

All the positions in the "B" Relief rows had dots in or near the center of the bottom right ornament, with the following exceptions. None in the bottom row "B" reliefs, no dots in the tenth vertical rows of each pane (10L1E excepted) and the following individual positions 21L1E and 44R1E. The following are the only positions on the plate to show more than one dot at the lower right bottom: 27R1E, 28R1E, 45R1E, 69R1E and 81R1E. These positions all show two dots here.

Dots were also placed in the margin at the left of the left bottom ornaments of the following positions: 21L1E, 41L1E, 61L1E, 81L1E, 21R1E, 41R1E, 61R1E, and 81R1E.

See chart Figure 18 for the dots and position of same on each position.

Regarding the Re-entries, eight positions in the top row of the right pane show more or less traces of the re-entering of the relief. The most pronounced of these top row shifts are 1R1E, 2R1E, 3R1E, 5R1E, 7R1E, and 9R1E. Position 4R1E shows traces in the lower label, 6R1E shows only slight traces in the top label and 8R1E and 10R1E show shifts which are hardly noticeable.

The top row of the left pane shows no shifted transfers, and it is possible no re-entering was done during the "Early" condition.

The biggest shift on the plate is 65R1E. This is a marvelous example of a poorly re-entered relief. (Figure 20 shows this stamp and Figure 21 shows the shifted parts.) These cuts do not show Franklin's shoulder, where the lines were also all doubled. This particular stamp is probably the **rarest U. S. big shifted transfer.** It is just as rare as 7R1E because for every 7R1E printed only one 65R1E was also printed. It is a "B" Relief and shows a guide dot as illustrated in the lower right ornament.

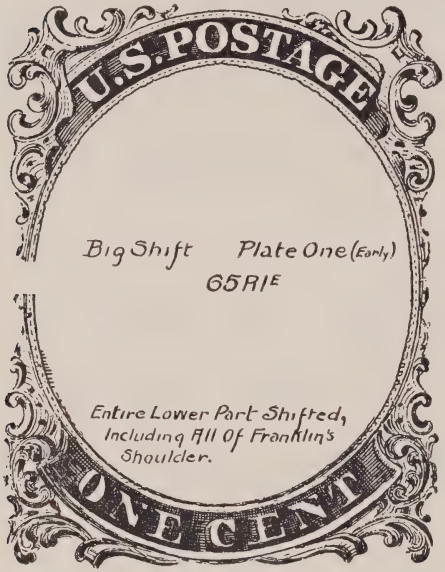


Figure 20

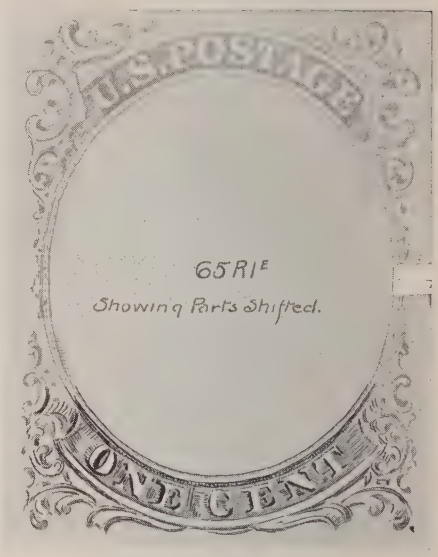


Figure 21

The top line shows no break hence the stamp is Type II.

The writer has been able to pick up only seven copies of this wonderful shift and two of these, singles off cover, were acquired in the Chase sale, one being unused, not pen cleaned, and has no gum. The other copies are as follows: a single off cover, a pair off cover of 64R1E and 65R1E, a strip of three of 64R1E, 65R1E and 66R1E on cover, and cancelled in blue with the Philadelphia carrier cancel consisting of a "1" in an octagon shaped frame, a single on cover with a vertical strip of the Three Cent making a ten cent rate and used to Canada, also a wonderful cover consisting of a vertical strip of three, 65R1E, 75R1E and 85R1E, being two types II and one type IIIA as 75R1E shows a very decided break in the top line. The cover is cancelled early in November 1851, and inasmuch as copies of 75R1E have been seen that have no break in the top line, it is evident that the wear on this part of the plate occurred rather early.

Mention of these items is made for the benefit of future specialists to show how scarce this shift was at a time when it was practically unknown, except to a few.

The next largest shift from the body of the plate is probably 22R1E, a stamp with an extremely nice shift all across the lower part of the design.

25L1E shows a fine shift in the bottom label, and 27L1E likewise shows much doubling in the bottom label and in all the bottom ornaments.

These four are the major shifts from the body of the plate, excepting of course the "inverted transfers" which are in a class by themselves. Other body positions showing shifts are as follows:

26L1E—Slight shift at bottom,
61L1E—Nice shift in bottom ornaments,
70L1E—Very slight shift at bottom,
84L1E— " " " " "
85L1E— " " " " "
12R1E—Shows slight doubling of different parts of the design,
15R1E—Nice shift in top ornaments and slight in top label,
90R1E—Decided shift in lower label appearing more as a blurr in heavily inked copies.

Referring again to the "Inverted transfers" the writer stated earlier in these notes that when Plate 1 was first laid out a transfer Roll containing three reliefs was used and that the first three positions rocked in were 10R, 20R and 30R, these positions being 1L, 11L, 21L as the workmen saw them on the Plate. That these three positions as transferred were spaced vertically too far apart, and because of this a new roll was made, and the plate turned around, after the three transfers were erased, and the transfers were made in horizontal rows rather than in vertical rows.

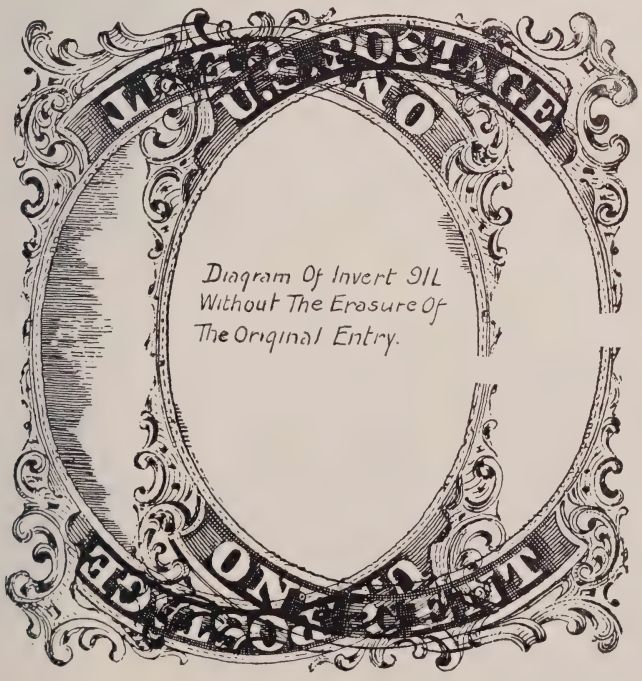


Figure 22

Figure 22 shows approximately how the present 91L position would look if the first transfer had not been removed. It will be noted that the original was lower down on the plate than the present 91L and much

nearer the left side. The original entry is herewith reproduced as a "B" relief but a relief containing the full die design was probably used.

The easiest way to identify all three of these inverts is by what appears as a line, running through the upper left ornaments. Figure 23 shows this line as it appears on 91L1. This line is a "trace" of the bottom part of the "E" and "N" of "CENT" as in Figure 24. (81L1). This "line" on 81L1 is slightly higher in the upper left ornaments as will be noted in Figure 25, and in 71L1 this "line" is still higher (Figure 26). This proves that the three original transfers were spaced vertically much greater than the three positions which later occupied this part of the plate.

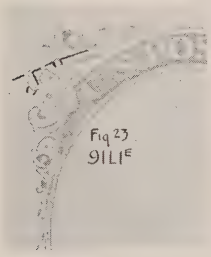


Fig 23
91L1E

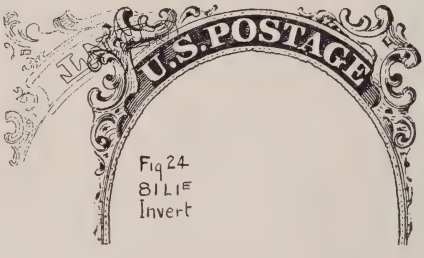


Fig 24
81L1E
Invert

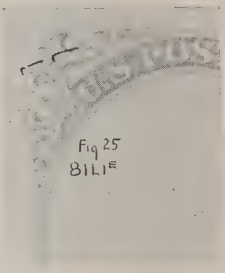


Fig 25
81L1E

On 91L1E directly under the "N" of "One", we find a good outline remaining of the former "O" of "POSTAGE", the parts we now find being traces of the heavy shading of the "O". This "O" on 91L1E barely comes to the bottom line under the "N" of "ONE", as shown in Figure 27, but on 81L1E this "O" touches the bottom of the "N" of "ONE" as shown in Figure 28.

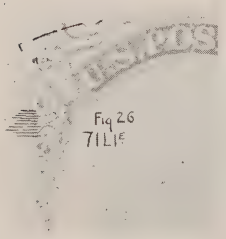


Fig 26
71L1E

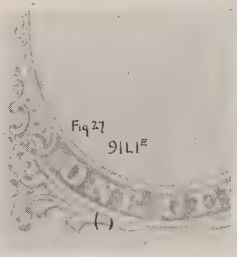


Fig 27
91L1E

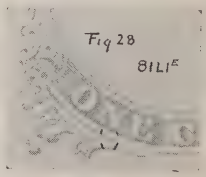


Fig 28
81L1E

The burnisher made a better job of 71L1E as this part of the original transfer fails to show on this position.

Cut 28A, 91L1L, and is one of the finest copies known of the Type IV triple inverted transfer. This copy shows a very wide sheet margin at left and a good one at the bottom.

In the upper left ornaments traces of the letters "EN" of "CENT" are very plain and to the left and just touching ornament "A" is a trace of the "T" of CENT.

To the left of ornaments "A" and "B" is a very clear outline of the large ornament "R", and to the left of the medallion are the former horizontal lines forming the background of the Inverted medallion just in front of Franklin's face.

Figure 28a

Under the "N" of ONE is a good outline of the "O" of POSTAGE, and traces of the top ornament "S" can be found in the bottom margin under the right scroll and on a line below the "E" of CENT.

It is roughly estimated that the three original transfers occupied a space which was at least one millimeter greater than the subsequent three and at this rate, ten original transfers in a vertical row would have occupied a space which would have been at least five millimeters longer than the present vertical rows. The original die design of the One Cent stamp was larger than any of the stamps for the other values, and printed sheets of stamps from Plate 1E were larger than stamps from the Three Cent plate of the same period.

An average vertical strip of three of the One Cent from Plate 1E occupies a space one and a half millimeters greater than an average vertical strip of three of the Three Cent from the Three Cent Plate 2L. It is therefore logical to suppose that space had to be saved hence the burnishing of the three original transfers, the turning around of the plate, the trimming of the reliefs, etc. If anyone can suggest a better theory to account for these interesting varieties it will be welcome.

Plate 1 Early inverts are decidedly scarce and the writer has had trouble in getting together a good showing.

Again referring to the top row of the right pane, Figure 29 shows the Type I stamp, viz, 7R1E with all the shifted parts drawn in. Figure 30 shows where to look for all of the shifted parts. These shifts always identify this stamp, especially the marks through the "POST" of "POSTAGE".

The writer has a photograph record of all the copies of this stamp he has been able to borrow and photograph, and this record consists of twelve copies, four of which are in my collection, as follows: two singles off cover, a single on cover, and a horizontal strip of three consisting of 6R1E, 7R1E and 8R1E.

7R1E or Type I is found in three shades,—pale blue, blue and dark blue. The first printings were in a very pale blue and this shade was probably used until about February 1852, the later printings running from

blue to dark blue. In the last shade, dark blue, the Type I imperforate is extremely rare as this shade was used about the time the plate was altered.

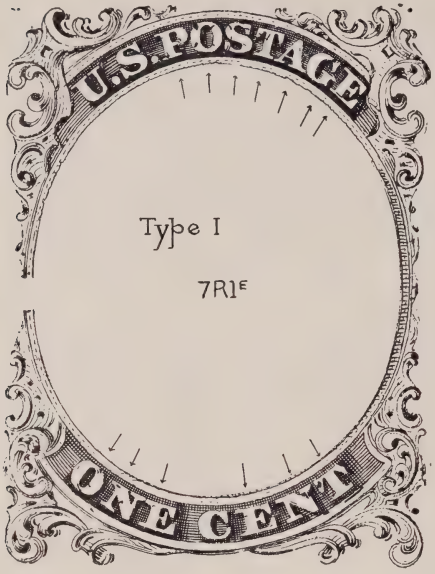


Figure 29

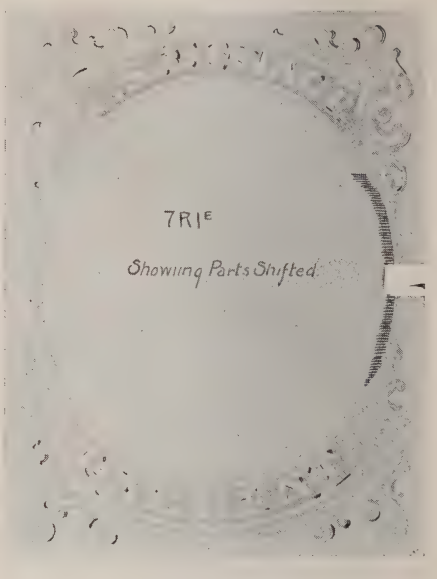


Figure 30

My finest single is of this dark blue shade, and it is the only Type I I have ever seen in so dark a color. My finest condition is a gem of a copy in the blue shade from the Ferrary collection. It has wonderful margins and is lightly cancelled. My other single is cut into at top, but has full bottom margins and is on a cover that came from the Worthington collection, broken up in 1917. My strip is quite a nice combination of a Type I and two copies of Type IB. There is in existence in an eastern collection a single in unused condition, without gum. It is a marvelous copy with full margins on three sides and the bottom not touched with the exception of the bottom line of the right "full curve".

Mr. Arthur Hind of Utica, N. Y., possesses a wonderful unused strip of three, being positions 7R1E, 8R1E and 9R1E, that came from the Ferrary collection.

Referring to the Sub-type IB, the best examples are 8R1E (see Figure 5) and 6R1E (see Figure 4). 8R1E shows a complete "left full curve" but an incomplete "right full curve", and both balls almost complete.

6R1E shows the "left full curve" less complete than 8R, both balls not quite so complete and the "right full curve" very similar to 8R.

The remaining four positions 3R, 4R, 5R and 9R all show slightly less of the design than either 6R or 8R.

Figure 31 illustrates 5R1E which shows the original entry very strongly in the bottom label.

Figure 32 illustrates 4R1E with its traces of the original entry in the bottom label. The following left side ornaments are short due to burnishing "A", "B", "C", "F" and "G" (see diagram Figure No. 1).

Figure 30a

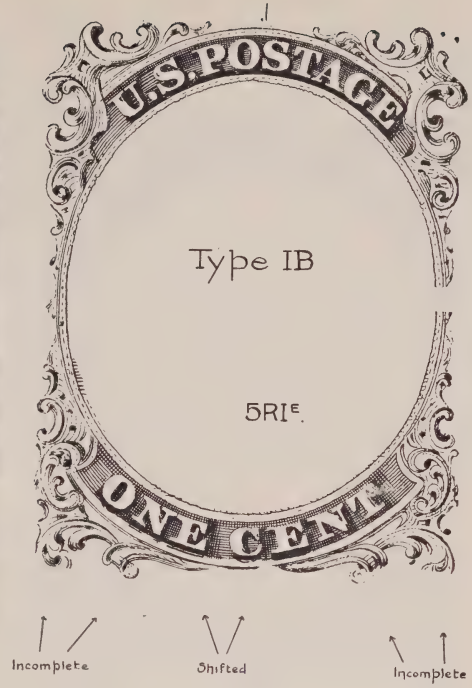


Figure 31

Figure 32

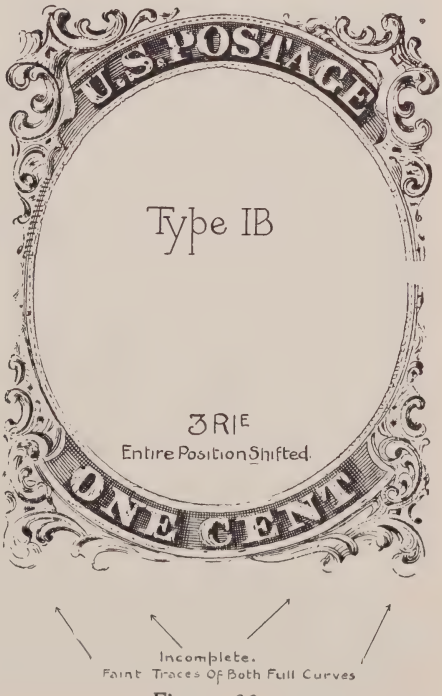


Figure 33

Figure 33 illustrates 3R1E which shows parts of the original entry very strong, especially in the bottom label. The ornament between "A" and "S" shows the design tripled. (Look this up as it is interesting). To the right of ornaments "C" and "D" the lines in the background back of Franklin's head, are distinctly doubled.

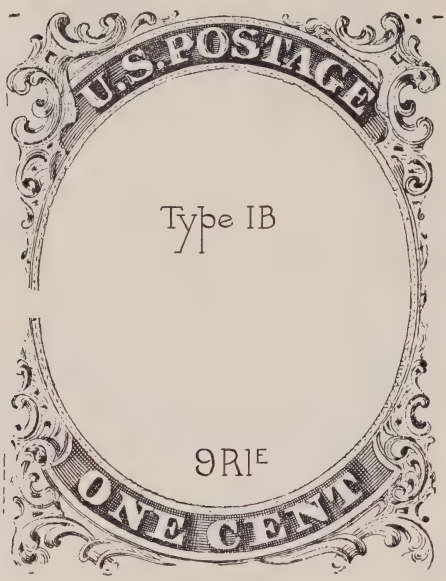


Figure 34

The top label and top ornaments show evidence of the original entry, most noticeable in the doubling of ornament "Z".

Figure 34 illustrates 9R1E with traces of the original entry in the top label.

This top row of Plate 1E is a very interesting study for it contained:

The only Type I position,

The only Type IB positions, (of which there were six),

Three Type II positions, one of which had the design complete at the top (10R1E) whereas the other two (1R1E and 2R1E) had the top ornaments trimmed".

No other stamps from this plate (Plate 1E), nor stamps from any of the other plates classify as Type IB.

The earliest known use of a stamp from Plate 1E is a copy from the top row used on a letter sheet and mailed from Boston on the day of issue, July 1, 1851. Quite an unusual little item as it is the earliest known use of the first United States One Cent stamp.

Regarding the cancellations found on Plate 1E stamps, Black towns and black grids seem to predominate though blue towns and grids are not rare. Red towns and red grids are very desirable as they form a very beautiful combination—the deep red of the average red ink of that period being in strong contrast to the beautiful blue shades ranging from pale to dark. Pen cancels were used extensively.

For a short period, in 1851, Boston used a small PAID in a grid, similar to the cut in the "Specialized Catalogue", but smaller. This cancel is generally found in black and occasionally in red, in which ink it is rare.

The much sought after Hartford Magenta cancel of the 1847 issues is found on the Plate 1E stamps and is quite a desirable item, and also the square New York grid of the 47's is found on these Early One Cents but generally in black instead of in red as in the preceding years. The writer has never seen but one copy with this cancel in red.

Cincinnati and Mobile were two of the largest cities using a Red town. The Mississippi River packet cancels are known but are quite scarce. A copy in my collection is cancelled in a deep brown "WAY 5".

Copies used to France may show the French receiving cancel and are desirable.

The "U. S. Express Mail" is also found on these stamps.

Railroad cancels are very rare and highly desirable. The writer has a beautiful strip of three off cover with the "New York & Philadelphia R. R." cancel.

Copies showing green grids and green towns are in existence but are extremely rare, in fact much scarcer than the 1847 green cancels.

PLATE ONE LATE.

We have no information regarding when Plate 1 was altered, but from our close observation of a great number of covers, we believe the re-entering and recutting was probably done in May or possibly early in June 1852. We have seen or heard of very few Type IV covers used earlier than August 1852. The following are the earliest known dates of use. Collectors are requested to look through their Type IV covers and if you have any cancelled in June 1852 or earlier to kindly notify the writer:

June 18, 1852 From New York
June ? 1852 From Philadelphia
(Looks like June 8)
July 7, 1852 From Maysville, Ky.

The two June copies are in the BLUE shade, that is, not pale blue or deep blue. The copy used July 7, 1852, is a deep rich dark blue, very similar to my dark blue Type I 7RIE.

This indicates that the printers were probably using two batches of ink during May and June 1852, one a blue, the other, dark blue.

It is possible they were using the dark blue batch just prior to the alteration, thus accounting for the scarcity of Plate 1E stamps of this shade.

Almost all covers containing Type IV stamps used in the last five months of 1852 show the deep dark blue shade. Without question this is the most beautiful shade of any used for these stamps. Covers used early in 1853 show the stamps gradually changing to a lighter shade.

In the attempt to improve Plate 1, a great majority of the positions were re-entered, though it is certain that not all were. In the top row of the right pane some positions were re-entered while some were not, and only three positions in the top row of the left pane, show strong evidence of the re-entry, though it is probable others were also re-entered. The trimmed T Relief was used for the top row positions of both panes.

In the top row of the right pane 3R, 4R, 5R, 7R, 9R, and 10R, all show traces of the re-entered trimmed relief, especially in the top ornaments of these stamps.

In re-entering the bottom row of the plate, about 75% of the positions show evidence of the re-entered relief. The "B" relief was used and in this manner were the five misplaced transfers of the Early condition corrected, as all five were re-entered.

In the body of the plate the "A" Relief was used for what "A" positions were re-entered, and the "B" relief for the "B" positions.

Before the re-entries were made in the top row of the right pane some burnishing was done between this row and the second row and

it is due to these erasures that these top row stamps lost further parts of the "bottoms" of their designs.

It is interesting to compare a 7R1E, Type I, with a 7R1L, Type IV.

Figure 35 is a cut of 7R1L; compare this with the drawing of 7R1E, Figure 29.

The top looks very much the same but the balls are missing at the bottom. This position is a very unusual Type IV as it is the only stamp of this type which shows both full curves practically complete.

Early impressions show these "full curves" very plain.

After the re-entering was found insufficient to correct the appearance of the designs, the engraver then went over the plate with a hand engraving tool and recut either the top or bottom lines, or both, on every position on the plate with the exception of 4R1. This was evidently an oversight on the part of the engraver.

The recutting changed all the Plate I Early types to Type IV, and the burnishing and re-entry of 4R1 changed this position from a type IB, of the Early condition to a type IV of the Late.

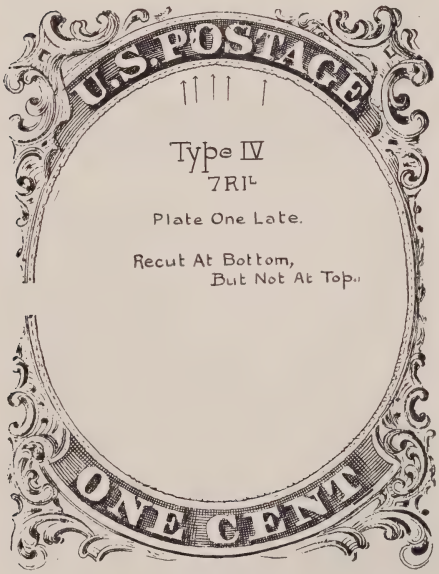


Figure 35

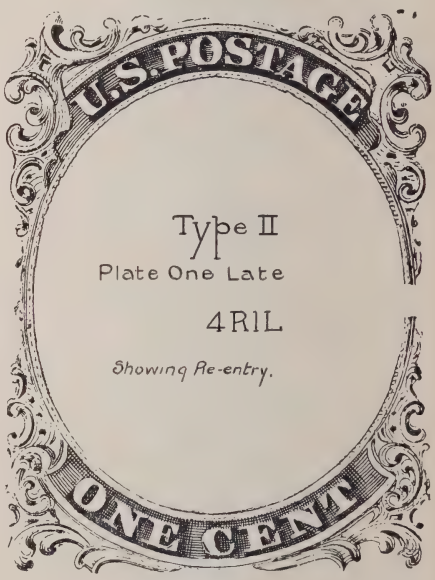
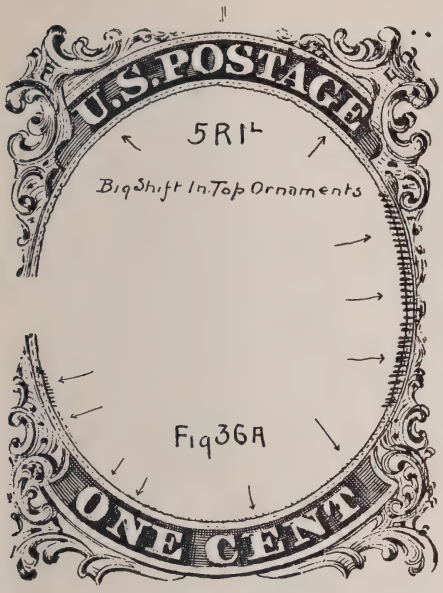


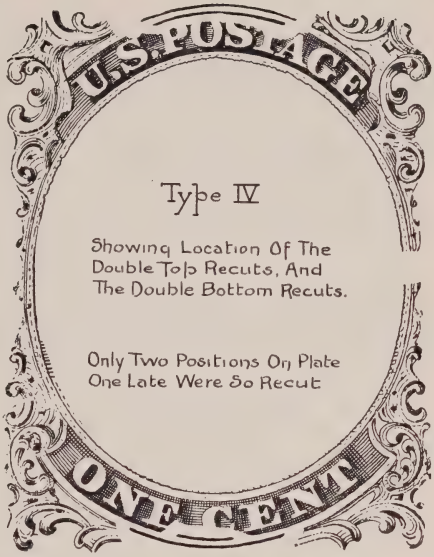
Figure 36

Figure 36 is a drawing of this position as a Type II and it is interesting to compare this with the former type IB (See Figure 32). On the former, the re-entered trimmed relief shows especially plain in the top ornaments. The re-entry is slightly lower than the original, as note the trace of the original right scroll just beneath the "NT" of CENT.

Somewhat similar to the 4R1L shift is that of 5R1L, the most pronounced shift in the entire top row. Like 4R1L the re-entry is lower but is to the left of the original. Figure 36A is a drawing of this position and special attention is called to the traces of the original entry showing the "T" Relief before it was trimmed. The very decided shift in the bottom

label of 5R1E (Figure 31) was almost entirely obliterated in 5R1L. It is interesting to compare these two drawings.





The recutting of the 199 positions was done as follows: 113 positions had both the top and bottom lines recut, 40 positions had just the top line recut, 8 positions had just the bottom line recut, and the remaining positions show a double recutting at either top or bottom, if the former, the extra line recut, consisted of a recutting of the top Label just above the letters "POST" of POSTAGE. The extra line at the bottom consisted of a recutting of the bottom of the Bottom Label, between the "E" of ONE and the "C" of CENT. These double bottoms are called the "EC" double recuts. Certain positions show this extra line recut from the "E" of ONE to the "E" of CENT and are called the "EE" double recuts.

Twenty-one positions were recut single at top and double at bottom, eleven positions were just recut double at bottom, four were recut double at top and single at bottom, and only two were recut both double at top and bottom.

Figure 37 is a drawing showing where the extra lines were recut at both top and bottom.

The plate positions of all the recuts are as follows:

———————o———————

113 positions, single top, single bottom:

Left Pane, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 23, 25, 27, 28, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 44, 45, 46, 48, 49, 54, 55, 56, 57, 58, 59, 61, 62, 63, 64, 65, 68, 72, 73, 74, 75, 76, 78, 80, 82, 83, 85, 86, 87, 88, 89,

Right Pane, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 25, 27, 28, 29, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 64, 65, 68, 70, 71, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 85, 86, 88.

—————o—————

40 positions, single at top:
Left Pane, 29, 30, 43, 47, 50, 67, 81, 84, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
Right Pane, 30, 44, 48, 49, 61, 62, 63, 66, 67, 69, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

—————o—————

8 positions, single at bottom: 4L, 5L, 8L, 1R, 5R, 6R, 7R, 9R.

—————o—————

21 positions, single at top, double at bottom:
Left Pane, 21, 24, 26, 41, 42, 53, 66, 69, 70, 90.
Right Pane, 21, 23, 24, 26, 43, 45, 46, 47, 72, 84, 87.

—————o—————

11 positions, double at bottom: 1L, 2L, 3L, 6L, 7L, 9L, 10L, 2R, 3R, 8R, 10R.

—————o—————

4 positions, double top, single bottom: 51L, 60L, 71L, 77L.

—————o—————

2 positions, double top, double bottom: 52L, 79L.

—————o—————

None of the top row positions were recut at top and none of the bottom row positions were recut at the bottom. Plate 1E shows that the weak top lines were generally in the "A" Relief rows, and evidently the Engraver noted this because he did not fail to recut every "A" position on the plate at both top and bottom.

In recutting the top lines we find that the engraver evidently used his right hand and that he started to redraw the line on the plate from the left top side generally from over the "T" of "POSTAGE" to his right and ending over the "S" or "P". This shows just the reverse on the stamps. This is proved by the fact that some fifteen positions show that he invariably started his tool on the exact line of the design but before he finished his tool had left the line. This error is found on the following positions and is quite a bit of help in plating:

14L, 33L, 35L, 38L, 53L, 59L, 74L, 75L, 76L, 80L, 84L, 85L, 95L, 96L, 98L, 99L, 13R, 37R, 53R, 54R, 56R, 73R, 75R, 93R and 94R.

Figure 38 is a chart of Plate 1 Late and shows how each position was recut. Guide dots are shown as they exist on each position and in the margins to the left of each pane. The positions double recut at bottom are marked "EE" and "EC" and all the principal shifts are designated with the letter "S". Many other positions show slight shifts, which are not listed.

It will be noted that no guide dots are found in the "A" rows, and that several "B" positions in the body of the plate have no dots. 45R has three dots, one of these probably denoting the center of this pane.

It is very easy to distinguish the difference between the three inverts because 71L shows a double recut at the top, and it is the only one of the three that is an "A" Relief, and it has no dot. 81L and 91L are both

PLATE ONE LATE
Left Pane
Right Pane
Relief
KEY-EE And EC Refer To Extent Of Extra Recut Line In The Double Bottom Recuts, Viz EE = From E Of ONE To E Of CENT.
Positions Marked 'S' Indicate Shifts Vertical Lines To Right Of 50R & 60R, And To Left Of 41L & 51L Represent The IMPRINT

Figure 38

"B" Reliefs, and both are single recut at top, and not recut at bottom, but 81L shows a guide dot whereas 91L does not. By comparing any copy with the drawings showing the lines through the upper left ornaments, the position can also be identified.

The Type IV Inverts show some parts shifted, different from type II and the latter show some parts shifted which do not appear in the former, both due to the re-entry when the plate was altered.

Late impressions show the original entry much plainer than early printings, in fact the finest examples of the Inverts are found in the type IV perforated, printed in 1857.

Probably about 1855, the plate started to develop some small surface cracks, which furnish us with some rather interesting and scarce varieties.

Up to date the writer has discovered ten different positions showing a crack, and no doubt more will be discovered.

The most prominent of these cracks are 41R1L, 58R1L, and 40L1L in the order named, the other seven are minor, and are as follows: 2L1L, 46L1L, 50L1L, 60L1L, 70L1L 45R1L and 68R1L.

68R is a continuation of the crack on 58R, and 50L a continuation of the crack on 40L.

The following are cuts showing where to find these cracks:

Figure	39—	Illustrates	41R		
"	40—	"	58R	and	68R
"	41—	"	40L	"	50L
"	42—	"	2L		
"	43—	"	46L		
"	44—	"	60L	"	70L
"	45—	"	45R.		

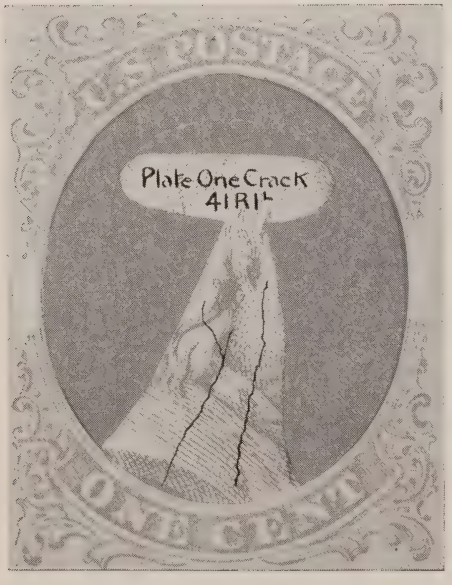


Figure 39

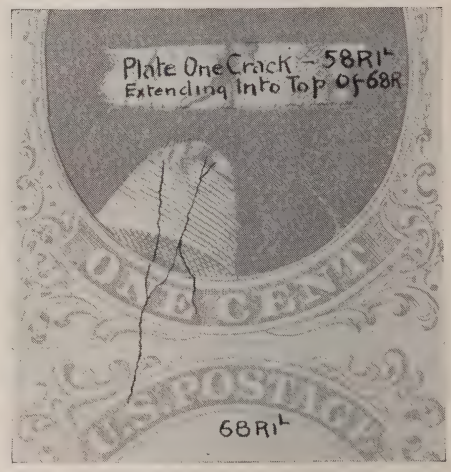


Figure 40

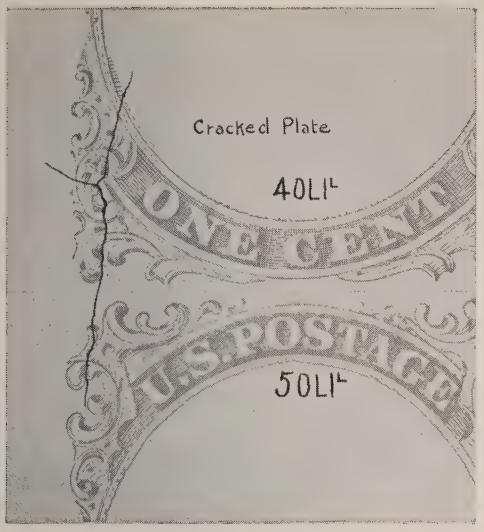


Figure 41

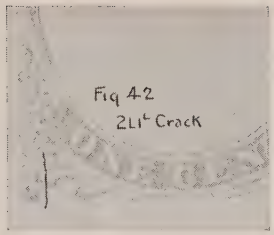


Figure 42

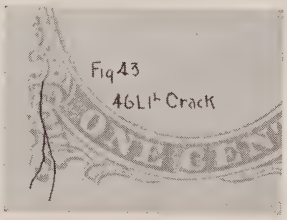


Figure 43

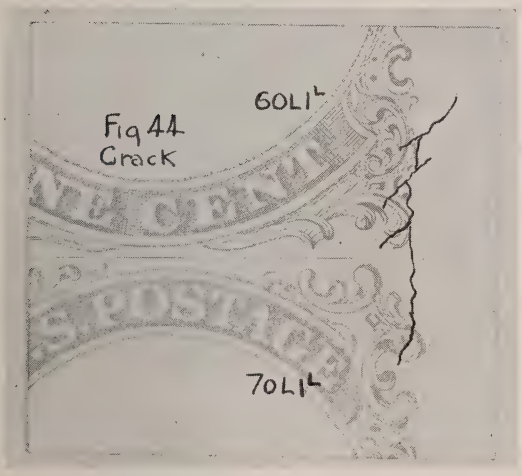


Figure 44

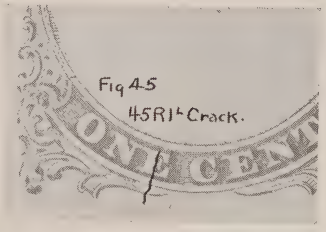


Figure 45

The writer would like to have the dates of use of all covers containing a type IV **imperforate** (only) showing any of the above cracks. As the cracks developed late in the life of the Plate, additional ones may be found in Perforated copies and if any of my readers discover one, kindly forward the copy to me so that the plate position may be noted in my record. When the plate was recut the center line was redrawn as it is much heavier in the Late than in the Early.

We believe the Imprint and Plate number were not added to the plate until the alteration took place, though it is possible, the imprint

might have been transferred some time in the fall of 1851, at which time some Three Cent plates had the Imprint added.

Material from Plate 1 Early is very scarce and especially so are strips and pairs showing sheet margins at left or right, that might show an Imprint.

The Imprint (without Plate number) was engraved on a die, from which a transfer roll was made, and this roll was used to transfer the Imprints on all the early Toppan Carpenter plates of all values.

It reads as follows:

TOPPAN, CARPENTER, CASILEAR & CO., BANK NOTE ENGRAVERS, PHILA., NEW YORK, BOSTON & CINCINNATI.

All on one line and slightly less than seventy-six millimeters in length.

The words, Bank Note Engravers, is in Gothic type, the balance being in Roman type.

In October 1854, Casilear left the firm, but it was not until 1857 that the attempt was made to omit his name from the Imprint, and even then it was tried by transferring the roll in such a manner as to omit his name, instead of making a new die and roller, which was not done until 1860.

The Imprint reads up on the right pane and down on the left pane. Beneath it on each pane was engraved the Plate number, reading as follows—NO. 1.

The Imprint is about three and one-half millimeters from the stamps in the left pane, and about four millimeters from the stamps of the right pane. Strips, pairs and blocks showing various combinations of recuts have always interested me greatly, as for example a horizontal strip of three showing the stamp to the left double at top, single at bottom, the middle stamp, double at top and bottom and the right stamp single top and double bottom. Such a strip could only come from one place on the plate, viz 51L1-52L-53L. In addition such a strip might show a sheet margin and part of the imprint. Although there are only two positions showing double recuts top and bottom, it is possible to get two vertical strips of three showing a desirable combination of recuts such as found in 42L-52L-62L and 69L-79L-89L. The writer has a wonderful vertical strip of five of 49L-59L-69L-79L-89L.

A vertical strip three from the three top rows will show all the three Reliefs, and probably a nice combination of recuts, such as 1L-11L-21L, all three of these showing different recuts, and in addition guide dots at the top of 1L and at the bottom of 21L.

The most desirable combination on the whole plate is a pair, strip, or block which includes 4R, as for example a strip of 2R, 3R and 4R would show two types IV and one type II and also 2R and 3R would show the T1 and T2 Reliefs; or a vertical 4R, 14R, 24R, would show two types IV, both recut differently, one type II, three different Reliefs, three shifts and two varieties of Guide Dots. This is indeed an interesting combination.

A strip of three showing all single tops and double bottoms can be found only on one place on the plate 45R, 46R and 47R, and likewise a strip of three showing no recutting at top and double bottoms can only

come from 1L, 2L and 3L. In this way many strips can be plated, always noting the reliefs and recuts when attempting same.

Another wonderful combination is a vertical strip of three of the three Inverts, 71L, 81L and 91L, which will include one of the six double tops, and two different reliefs.

If you have a vertical strip of three the top stamp an "A" relief and the middle and bottom stamps both "B" reliefs, your strip can only come from the three bottom rows of the plate. If the middle stamp is a double bottom recut, then your strip can only come from three places. If the double recut is "EC" your strip is surely 77R, 87R, 97R or if it is an "EE" recut, it is either 80L, 90L, 100L or 74R, 84R, 94R. If the bottom stamp shows no decided shift your strip is the latter, but if it shows shifts in all three stamps the positions are the former.

It is rather interesting to thus disect the items in our collections, because by doing so we invariably find that pieces take on added interest, a simple strip of three becomes something more, it is 80L1L, 90L1L and 100L1L and thus we know at one time this strip came from the lower right corner of the left pane of this interesting plate. This strip, formerly nothing more than a Type IV item, can now be written up and described in the collection, and it is possible that at some future date you may find a strip of three from Plate 1E, showing margin and center line at right, and plating as 80L1E, 90L1E and 100L1E, and then can be shown, two strips, both from the same positions on the plate, but one all type II and showing no shifts, the other all type IV and all three showing shifts.

Such comparisons help to make specialized collections of the One Cent most interesting.

An interesting type IV stamp is 89R1L, a position recut at the top but the bottom line which was in the Early state quite weak was overlooked and not recut. Very late impressions from the worn state of the plate (1856 or 1857 prints) show a decided break in this bottom line, hence such copies are often classified incorrectly as a type IIIA, in spite of the fact the top line is recut.

No stamp can be other than a type IV if it shows any recutting.

89R1L is simply an interesting type IV variety. (See Figure 46).

The positions showing the largest shifts are illustrated as follows:

Fig. 47— 76L
" 48— 80L
" 49— 72L —A remarkable shift.
" 50— 57L
" 51— 82L
" 52— 90L
" 53— 24L
" 54— 86L
" 55—100L
" 56— 65R
" 57— 98R
" 58— 44L
" 59— 27L
" 60— 67L
" 61— 98L
" 62— 97L

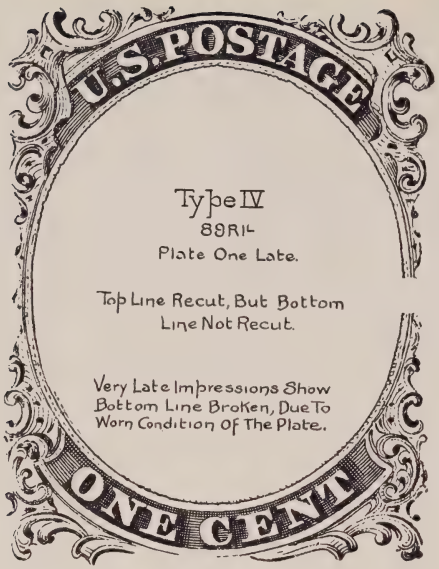
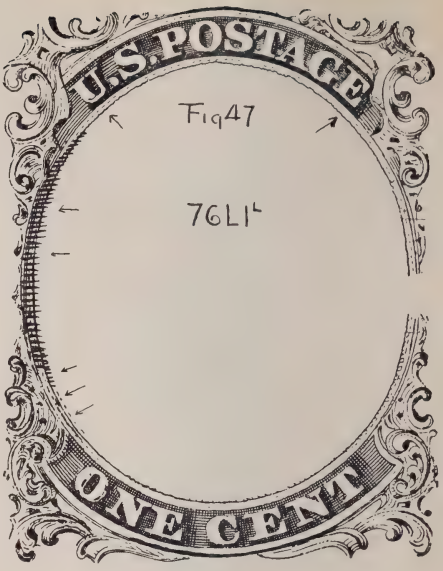
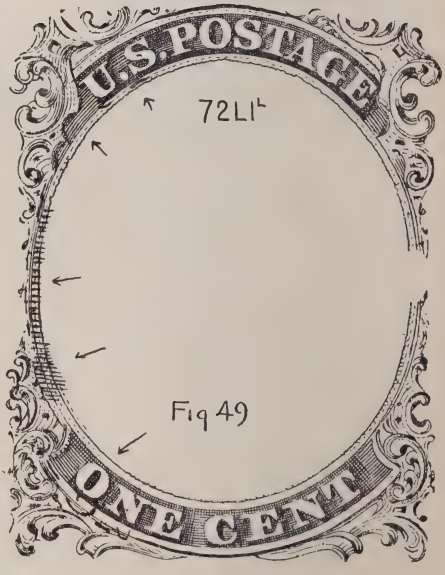

U.S. POSTAGE
Type IV
89RI
Plate One Late.
Top Line Recut, But Bottom Line Not Recut.
Very Late Impressions Show Bottom Line Broken, Due To Worn Condition Of The Plate.
ONE CENT

Figure 46


U.S. POSTAGE
Fig 47
76LI
ONE CENT

U.S. POSTAGE
Fig 48
80LI
ONE CENT


U.S. POSTAGE
72LI
Fig 49
ONE CENT

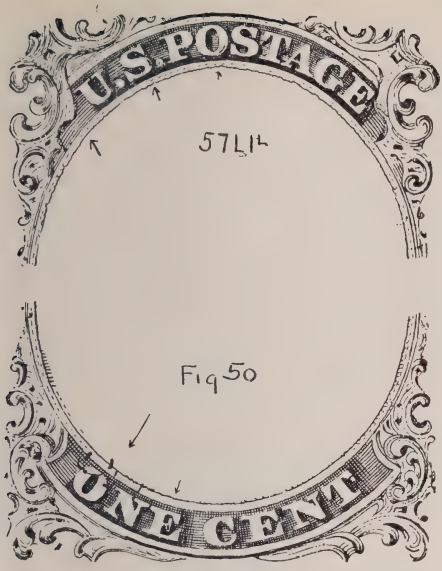


Fig 50

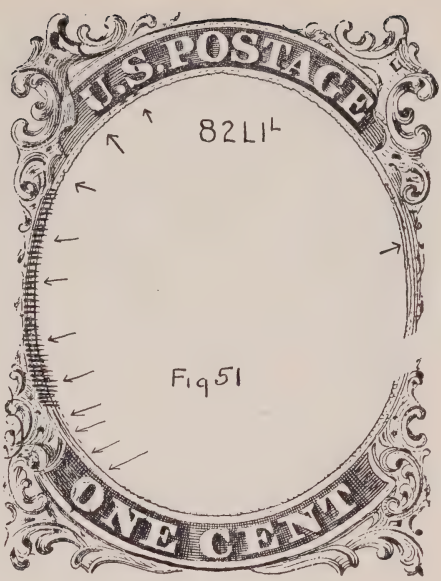


Fig 51

Fig 52

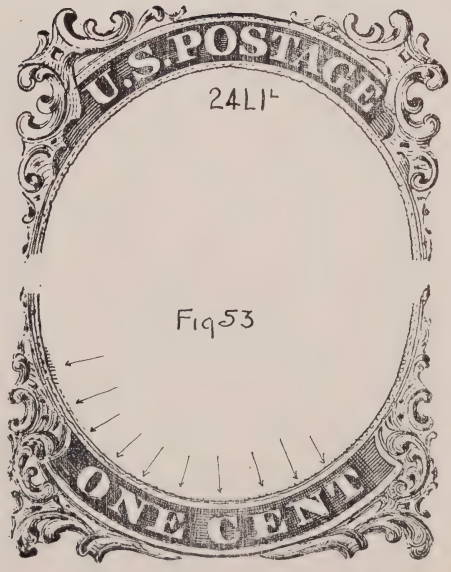


Fig 53

Fig 54

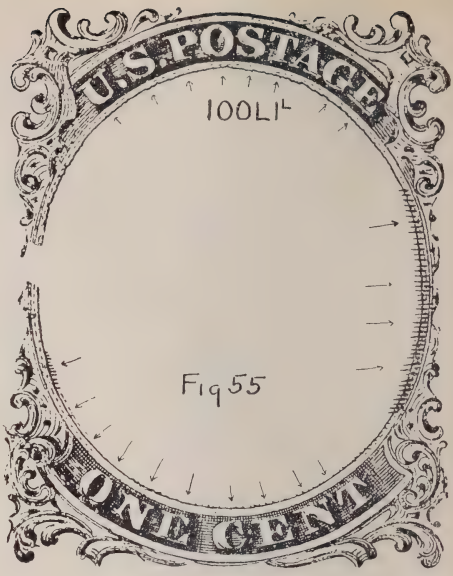


Fig 55

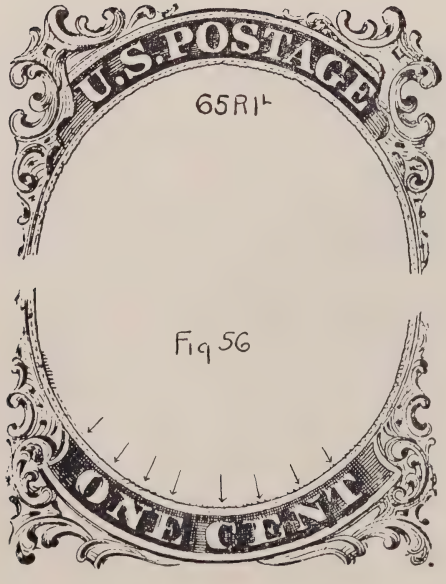


Fig 56

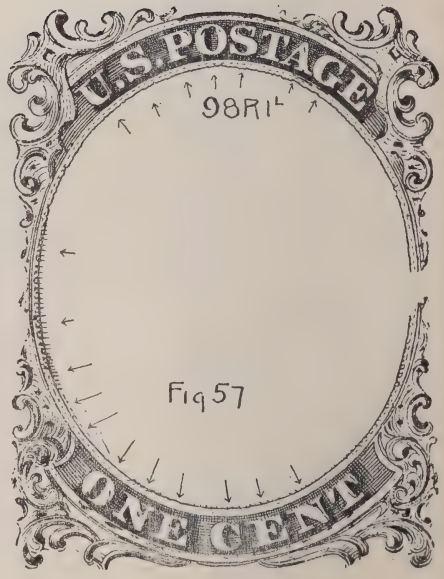


Fig 57

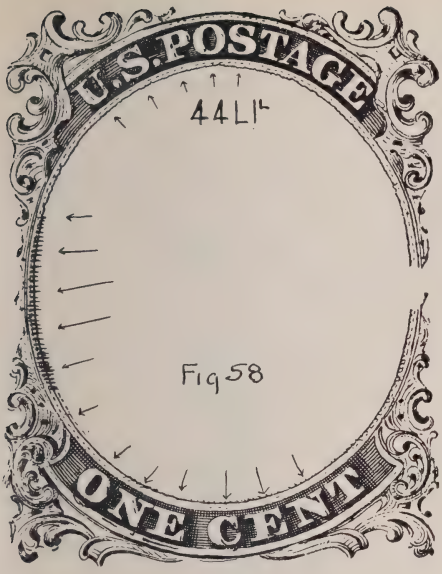


Fig 58

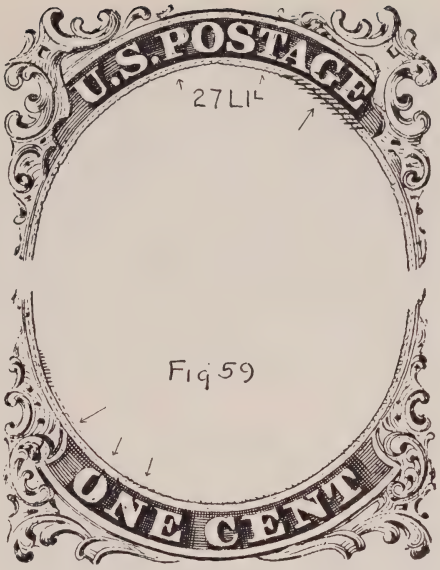


Fig 59

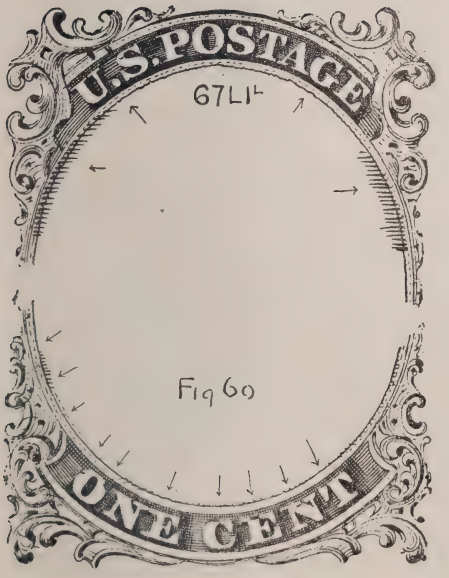


Fig 60

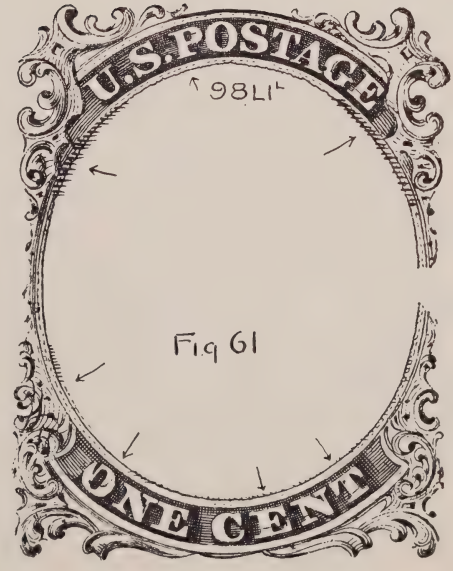


Fig 61

The following positions show a doubling of nearly all the lines of the design in the lower left corner, 97L1L, 90L1L and 24L1L. The side ornaments showing the shift being E, F, G. H, and K, the upper part of the Full Curve and the left scroll. In addition 90L shows a doubling of the whole left side including ornaments A, B, C, and D, and S, T, and U. The lower label also shows traces of the original entry. Three positions show similar shifts as follows: 97L, 98L and 57L. Note traces of the "O" of ONE in all three of these.

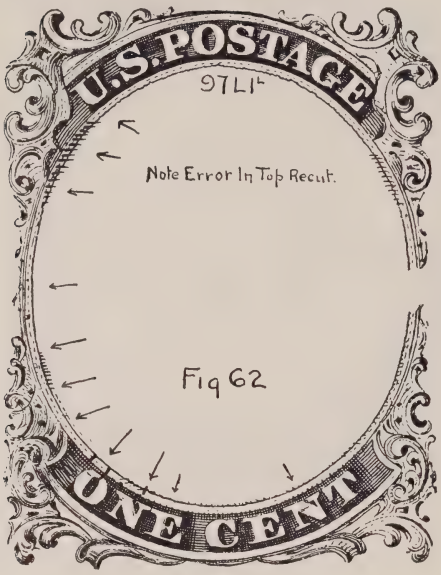


Fig 62

One of the finest examples is 72L which shows a distinct "O" and "N" beneath the ONE. The shift shows strong through the whole left side. It is interesting to compare 65R1L shift (Figure 56) with 56R1E (Figure 20).

Position 82L shows a nice shift down the left side, note traces of ornament "S" slightly below the present one, and the distinct doubling of "F" and "G".

Position 98R shows most of the bottom label strongly shifted.

Position 67L is one of the few positions on the plate to show a double shift, to right and to left. The horizontal lines forming the background of the medallion show very plainly in the margin to the right between B and D, and to the left between M and N.

A trace of the bottom part of the left scroll is found just below the "ON" of "ONE".

The "O" of One is distinctly doubled in 76L and also the ornaments "E, F ,G, and H".

Positions 80L and 86L show doubling of the entire left sides from top to bottom.

These two positions are somewhat similar.

The bottom label is nicely shifted in 44L and also parts of the top label.

Position 24L shows the greater part of the bottom part of the design doubled. Those desiring to reconstruct the plate will find the above illustrations of immense help, as the shifts are the key to the reconstruction.

By referring to the Chart of recuts, it will be noted that only two "A" positions were recut, **single at top and double at bottom,** viz 53L and 72R. Mention is made of this because in making up a page showing the different recuts of each relief, this particular recut of this relief is rather hard to find.

The two largest blocks of Type IV in my collection are as follows: An unused block of 24 (6 x 4) from the left pane, and an unused block of 24 (8 x 3) from the right pane. The former is a remarkable

item as it comes from one of the most interesting places on the plate, being 41L to 46L inclusive, at top, and 71L to 76L inclusive at bottom. This shows a wide sheet margin at left and almost all of the Imprint and plate number. This remarkable block of 24 contains two rows of each "A" and "B" reliefs (5th and 7th of the "B" and the 6th and 8th of the "A"). It contains three different "B" recuts and four different "A" recuts, a total of 7. It contains one of the two double top and double bottom recuts (52L), and two of the four double top and single bottom recuts (51L and 71L). It contains one of the two "A" reliefs recut single at top and double at bottom (53L). It contains one of the three Triple Inverted transfers (71L) and this one being the only one in the "A" relief, and also eight shifted transfers. The color is dark blue and the impression probably late in 1853. This item came from the Worthington collection, which was sold at auction in 1918. Mr. Worthington bought this block from the New England Stamp Company in 1905 for $51 as the notation on the reverse shows.

The other block is also unused and is 13R to 20R at top, and 33R to 40R at bottom. It shows wide sheet margin at right and a portion of the imprint. The shade is light blue, and the impression probably late 1854.

This also came from the Worthington collection and was acquired by him from the same source as the left pane block.

Mention was made above of how desirable were pairs, strips, or blocks that include 4R1L, the lone type II, in combination with type IV. The most remarkable item showing this type combination the writer has ever seen is a superb strip of six, as follows: 4R to 9R inclusive. This beautiful strip came to me from the Stevenson collection, and is in the deep dark rich shade used in 1852. The cancel is "Aug. 16" so it is possible the year was 1852.

Horizontal strips of three of type IV are rather common, but vertical strips of three are scarce. This also applies to pairs. Blocks of four are very desirable, and especially so when found on a cover with a town cancellation, for such a rate includes a One Cent used as a Carrier. I doubt if I have seen more than three of these.

Regarding the cancellations found on Type IV imperforates, the most common are the black towns, black grids, and Pen. Blue towns seem more plentiful than blue grids and the two are probably about one-fifth as common as the blacks.

Red cancels consists of Red towns, Red grids, Red New York Carriers, Red "PAID"s, French Receiving reds, etc. and various packet cancels in red.

Black New York Carriers are much scarcer than the Red. The small "Baltimore" Carrier, common on the type V stamps is quite rare in either blue or black on the Imperforates.

Light blue and ultramarine towns and grids are scarce.

Green towns and green grids are very rare.

"PAID", "WAY" and "STEAM" are found in black and red.

"STEAMSHIP" in a circle comes in black and is quite scarce.

Railroads are rare, but are more common than the "U. S. Express Mail" found so often on the Three Cent stamps of this same period.

Numerals used on foreign mail, such as Red and Black "19" 's are decidedly scarce on the stamps as this cancel was generally applied to the cover.

"PAID 3" in a circle is found in red and black and they are quite rare.

Brown and red brown towns are rare.

For about two weeks in July 1853, the New York Post Office used an "1853" year date in one of their cancelling stamps. This cancel while not very rare on the Three Cent stamps is indeed very rare on the One Cent. My record shows I have only been able to locate the existence of some eight copies.

Town cancels using the 1855 cancel are not very common on the Three Cent and so can be classed as quite scarce on the One Cent. The 1857 is the year date generally found when one is fortunate enough to pick up a year cancel and is more common than the 1856. Imperforates showing an 1858 year are very rare.

What is an extremely late use of this stamp is a copy in my collection cancelled in red "New Haven Dec. 5, 1860". The Mobile office for a while used a very thick ink in a vermilion shade, which is called "Mobile Paint" cancel. This is rather scarce on the Type IV stamps.

Target cancels which are so common on later issues are found on the Type IV but are rare.

The 1852 and early 1853 printings are sharp and clear, whereas impressions probably made about the middle of 1854 show the plate to be badly in need of a thorough cleaning. Many covers used late in 1854 and early in 1855 from the larger cities, contain type IV stamps which show quite a different impression from those noted on covers used as early as the spring of 1856, and show that at some period, possibly late in 1855, that the plate was thoroughly cleaned. No doubt this was done after the new plate 2 was finished and put to press late in 1855.

The "cleaned plate" impressions are sharp and show very clearly the worn condition of the plate. The recut top and bottom lines stand out in sharp contrast to the balance of the design. It is on such copies that the small surface cracks show up very plain.

Plate 1 was used for the 1857 perforated stamps, but evidently for only a very short time as perforated copies are rather scarce.

The earliest known date of use of a type IV Perforated stamp is August 5, 1857. Can you show an earlier date?

There is very little difference in the shades of the perforated copies, the shades being Pale Blue, Blue and Dark Blue, the latter being the scarcest and most desirable. The interesting varieties of Plate 1 Late are quite nice in evenly centered copies of the perforated issue.

A genuine mint copy of this stamp is quite a rare item, but collectors should beware of the many faked copies at present being offered at a fraction of the catalogue value.

Vertical strips are scarce, and blocks of four are exceedingly rare.

PLATE TWO.

The second Plate of the One Cent was probably made late in 1855. Covers showing use before April 1856, are very rare. Our earliest record is a cover used January 6, 1856. If anyone can find an earlier date, will they kindly advise the writer?

The same Transfer Roll or Rolls used for Plate 1 were used to lay out the new Plate and the same order of reliefs was used, as follows:

Top	Row	"T2" Relief
2nd	Row	"A" "
3rd	Row	"B" "
4th	Row	"A" "
5th	Row	"B" "
6th	Row	"A" "
7th	Row	"B" "
8th	Row	"A" "
9th	Row	"B" "
10th	Row	"B" "

The Plate had no center line, being the only one of the imperforate plates which had no dividing line between the panes. The Imprint used for Plate 1 was used and was placed in the same place on both panes, that is, reading up on the right pane and opposite 40R2, 50R2, 60R2 and 70R2 and reading down on the left pane and opposite 31L2, 41L2, 51L2 and 61L2.

The Imprint measures 2¼ millimeters from the stamps of the right pane, (60R2), and 2½ millimeters from those of the left pane (51L2).

The guide dot arrangement was very similar to Plate 1, dots being placed above the upper right ornaments of the top row positions, with extra dots above the upper left ornaments of 1L2 and 1R2. Some of the top row positions show two dots in the upper right corner.

Dots were placed close to, or in, the lower right ornaments of the stamps in the 3rd, 5th, 7th and 9th rows with the exception of 30L, 50L, 70L, 90L, 30R, 50R, 70R and 90R.

Dots were also placed in the margins to the left of each pane, opposite the lower left ornaments of the following positions 21L, 41L, 61L, 81L, 21R, 41R, 61R and 81R.

Plate 2 consisted of 199 positions that were Type II and one position that was Type III.

It so happened that this one position furnished what is probably the finest example of Type III, the famous 99R2, listed as No. 32 in the very fine examples of Type III, which are close rivals of the 99R2.

Recent work on Plate 4 shows that this plate also produced several catalogue.

Inasmuch as material from Plate 2 is now so scarce, perhaps on one will care to attempt a reconstruction of the plate and for this reason no detail will be given regarding the spacing and alignment.

In several respects Plate 2 was unique, it had no center line, it furnished the best example of Type III, and in addition, the biggest shift on any U. S. Stamps, and the largest cracked plate examples of any U. S. Stamps.

In addition to the "Big Shift", the plate furnished some additional shifts which are wonderful examples of this interesting variety, one of which is especially interesting because while it classes a shift it really is not. Reference is made to 1L2.

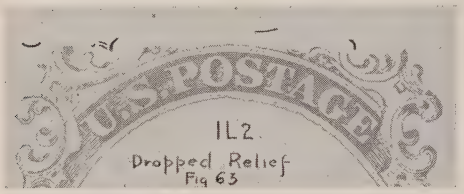


Figure 63

Unlike Plate 1, Plate 2 furnishes no positive evidence of which positions were transferred first, but like Plate 1 the workmen evidently started in the upper left corner and rocked in the top row from left to right, transferring in the order named the stamps we know as 10R, 9R, 8R, 7R, 6R, etc., across both panes.

After rocking in 2L2, and preparing to rock 1L2, something happened to the setting of the transfer press, for we find evidence that the relief was dropped on the plate, with considerable force and causing what is known as the 1L2 shift though this position shows no re-entry.

Evidently this "dropped relief" was the direct cause of the "big crack" which we find running through positions 2L2, 12L2, 13L2, 23L2 and in late impressions into the top of 33L2.

This "dropped" relief also caused small surface cracks to develop in the upper left margin of the plate.

Figure 63 illustrates the top of 1L2 and shows traces of the bottom part of the "T" Relief as dropped on the plate.

Figure 63A is a drawing showing 1L2, the Dropped Relief, the guide line running through the top of the design, the four surface cracks in the upper left margin, the guide dots and the short side ornaments at right (a variety described later).

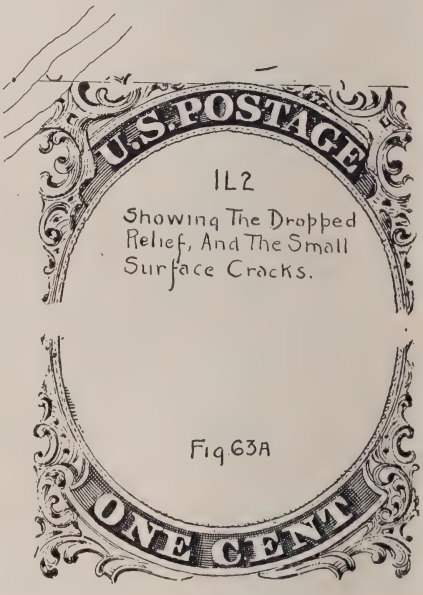


Figure 63A

Figure 64

Figure 64 is a photo of a large unused block of 6 showing the Big Crack with the exception of the small extension into 33L2.

We do not know whether the Big Crack occurred when the relief was dropped and before the balance of the positions were transferred or whether it showed up after the transferring was completed and when heat was applied in the trial printings. No copies of the cracked positions are known to the writer which do not show the crack, though I have always had in mind the possibility that the plate might have been used for a short period before the damage of the "dropped relief" caused the crack to gradually develop.

What are evidently very early impressions show the crack but faintly running through 2L, 12L, 13L and just into 23L. Later printings show the crack getting heavier and extending into 33L2.

The cost of a steel plate to the Government was almost $500, but this was no excuse for the continued use of a damaged plate such as Plate 2. We cannot help but wonder why stamps from a defective plate were accepted.

Due to some erasures in some of the vertical spacings of the left pane, some Plate 2 positions show a little shortness of some of the side ornaments and such stamps seem to contradict the often quoted term "that all One Cent Imperforates have side ornaments complete". Plate 3 also produced some of these "shorts" which are to a limited extent an exception to the above rule. Figure 65 illustrates one of these, 4L2, which shows the following ornaments somewhat short, A, B, C, K, L, M, and N.

These shorts may possibly be the result of an imperfect transfer from the reliefs to the plate, due to an uneven surface, but the most probable cause of their origin are erasures.

The "BIG SHIFT" comes from the ninth row of the right pane, and is 89R2 (See Figure 66). It is the position just above the Type III, 99R2.

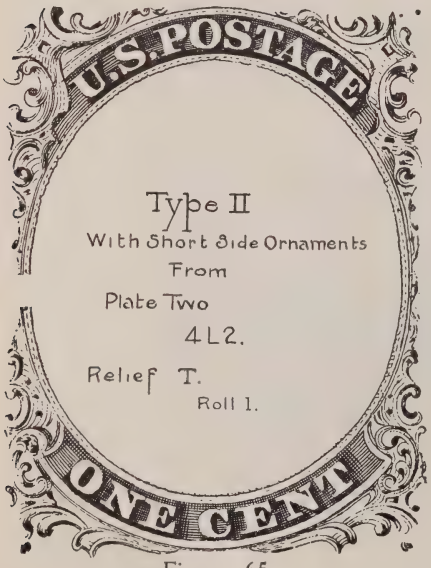


Figure 65

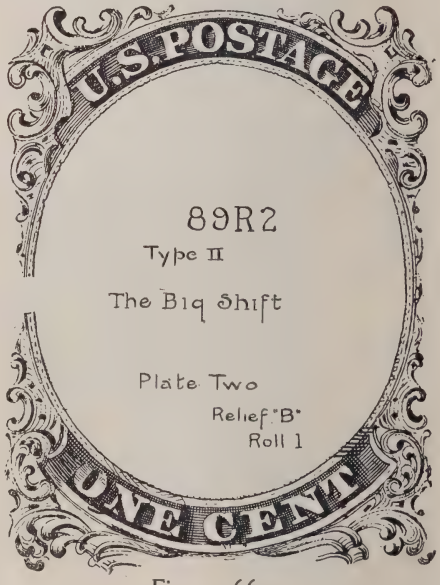


Figure 66

In rocking in this part of the plate, the transfer press was evidently set to rock in 89R and 79R, with the guide dot on 89R indicating the setting. After starting the transfer it developed that 89R was spaced too

low, the relief was lifted, re-adjusted and then positions 89R and 79R in this order were transferred. The first setting transferred quite a bit of the bottom part of the design, which it was found impossible to erase without erasing the whole position.

When it came to rocking in 99R2, they had their choice of either running this position into the bottom of 89R2 or dropping it down below the balance of the stamps in the bottom row, or of Short transferring it at both top and bottom. The latter course was adopted, but they evidently first tried to drop it below the bottom row as traces exist of the original entry. Kindly refer to Figure 8, a drawing of 99R2, which shows the shift as it appears down the right side and very plain just beneath the ornaments L, M, N, O, P and Q and at the left side below the center of H.

The strong right side shift is what positively identifies this rare stamp.

Figure 67 is part of a photo of a remarkable unused block of 6 containing the big shift 89R2 and the Type III, 99R2.

Figure 67

In transferring 100R2, the bottom of this position was either short transferred or the position lost part of its bottom design by burnishing.

Early impressions show no break in the bottom line, hence a Type II, but late impressions show the bottom line to have gradually disappeared hence we find Plate 2 in its late life supplying 198 type II, one type III and one type IIIA.

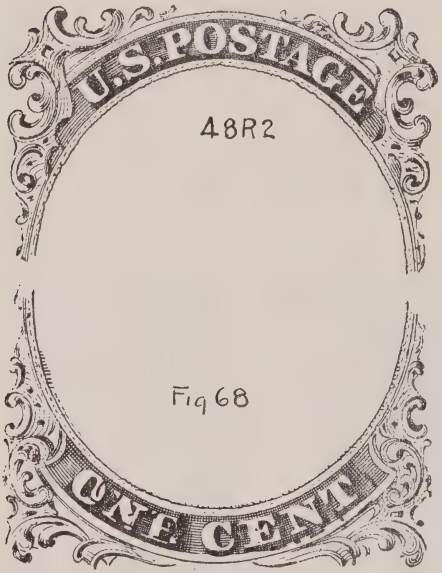


Fig 68

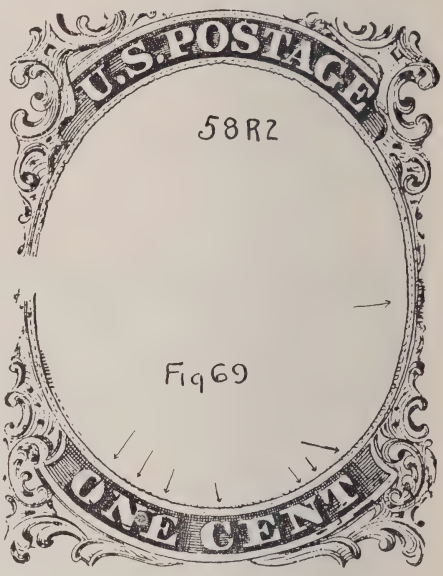


Fig 69

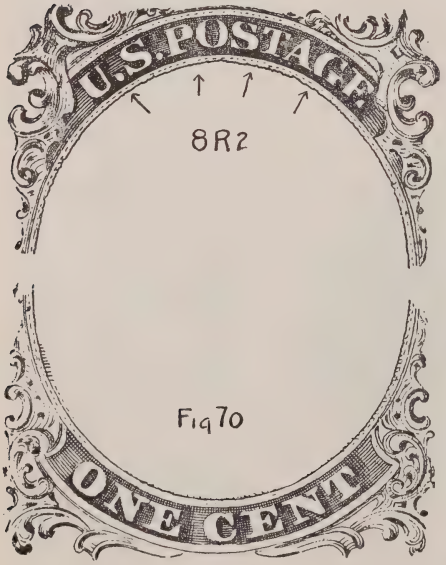


Fig 70

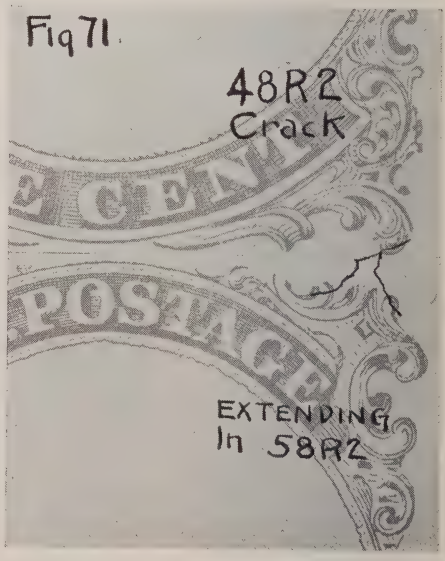


Fig 71

The biggest shifts on Plate 2 are as follows in the order listed: 89R2 48R2 (See Figure 68), 58R2 (Figure 69), 99R2, 49L2, 25R2 and 69L2.

Quite a few positions show a shift in the lower ornaments, the most pronounced of which are the above 49L2, 25R2, and 69L2, and the following in the order named 29L2, 29R2, 22R2, 26R2, 49R2, 46R2, 61R2, 42R2, 41R2 and 84R2.

Position 15R2 is one of the few positions to show a nice shift in the side ornaments at the lower left.

The only position in the top row showing a shift is 8R2 (See Figure 70), which shows just above the top ornaments S, T, U, W, X, Y & Z.

The balance of the positions showing minor shifts are all too slight to list. A small surface crack runs from the lower right ornament of 48R2 in to the top right ornaments of 58R2 (See Figure 71).

Possibly other small cracks exist on the plate which have not been discovered up to this time.

What has been mistaken for a crack is found on 46L2, a small line extending down from the right scroll and into the top ornaments of 56L2. This is not a surface crack but originates from something that adhered to the "B" relief, as the same line is repeated in the same place on 66L2, the "B" position under 46L2.

Plate 2 was in use when perforating was adopted, and the plate was used probably up to the end of 1857 at which time the new Type V plates were being placed in use.

Nicely centered copies are much scarcer than the catalogue indicates.

PLATE THREE

We know very little about this plate due to the extreme scarcity of material from it. We believe it was made possibly in the early part of 1856 to replace the defective plate 2, and that something happened to it after it had been in use only a short while, that it was discarded and Plate 2 again placed in service. We fix the date of issue as April 1856.

The earliest known dated cover we have been able to locate appears to have been used on May 30, 1856, though we are not absolutely certain of the year as it is a pencil Memorandum on the back of the cover. The next is a copy cancelled with an 1856 year date and used Oct. 27, 1856. Most of the copies we have seen, were used in the summer months but are without year date. Other evidence seems to confirm the May 30, 1856 as correct.

The Transfer Roll (or Rolls) used on Plates 1 and 2 was used for Plate 3 and there is little doubt the same order of rocking in the reliefs on the plate was used, because a vertical strip of three from the Top, second, and third rows shows the "T 2", "A", and "B" Reliefs in the order named, and a vertical strip from the 8th, 9th and Bottom rows shows the "A", "B" and "B" reliefs in the order named.

No doubt the same arrangement of guide dots was followed.

Material from the plate strongly resembles material from Plate 2, in fact the existence of the Plate was not established until the reconstruction of Plate 2 was started.

It was then discovered that Plate 2 had no center line, whereas copies apparently from Plate 2 were in existence, with a center line, proving two separate plates or two conditions of the same Plate. It was not until an

imprint from Position 60 R was found and compared to the imprint of 60 R 2 and found different that the existence of a third plate from the first Transfer Roll was proved. Collectors ask me how to positively identify Plate 3 copies and the best answer the writer can give is to state that if a Plate 2 or 3 copy doesn't come from any position on Plate 2 it surely comes from Plate 3. This makes an entire reconstruction of Plate 2 necessary in one's collection.

However the above refers to copies which do not show some of the characteristics which are typical of the plate.

This is the plate which had numerous cracks, some very fine hair lines, others very distinct, in fact one of the cracks through one of the top row positions left a line across the design almost as pronounced as the big crack on Plate 2.

We are rather inclined to believe these cracks were the cause of Plate 3 being permanently retired.

That it was retired permanently is probably correct because no perforated copies are known, showing it was not used in the latter part of 1857.

While it is of course possible that the plate may have produced types other than type II, the writer has never been able to find any evidence of same, and so we believe that the plate consisted of 200 positions, all of which were type II.

The reconstruction of the plate is absolutely impossible, unless someone turns up a whole mass of material which is most unlikely.

Strips, and pairs are very scarce and especially vertical pieces.

In the Armitage collection is an unused block of eight which is the largest block known and it also comprises the biggest reconstruction.

For years I have been searching for top row copies in an effort to at least reconstruct the top row of one of the panes so as to get the spacing and alignment, but while I have made comparatively little progress I am more than proud of my reconstructions, one of which consists of six positions and another of three.

This is not bad when one takes into consideration that the only top row items known, other than singles, consists of one strip of three and two pairs.

A reconstruction of five positions in the bottom row has been completed, and various other small groupings from the body of the plate.

It is not hard for the average collector to readily identify the difference between the imperforate type II stamps, that is whether they come from Plate 1 E or Plates 2 or 3. The former are very fine, clear cut impressions and are usually found in a pale blue shade, and the top line is apt to be rather weak, whereas Plate 2 or 3 copies of Type II are seldom fine impressions, the shade is apt to be grey blue, a slate blue, or a deep dark blue, and a blur of ink is usually found just above the top line and just below the bottom line. If you have a strip, pair, or single, of Type II and it shows a center line it is a most desirable item if it comes from Plate 3. If it doesn't come from Plate 3, it surely comes from Plate 1E.

If anyone can locate such an item as the former will they kindly advise me.

Very few Center line items from this Plate are known, the following being a list,

Right Pane

Three Singles	Ashbrook
Horizontal Strip of Three	Armitage
Horizontal Strip of Three	Ashbrook

Left Pane

Two Singles	Ashbrook
Horizontal Pair	Ashbrook

The Center line measures 4¼ millimeters from the stamps of the left pane and 4 millimeters from those of the right pane.

Only four different shifts have been found, the position of only one of which is known, and that is 10R3.

Figure 73 is a drawing of this scarce position, of which only two copies are known, one in a horizontal pair, the other a single, and both in my collection.

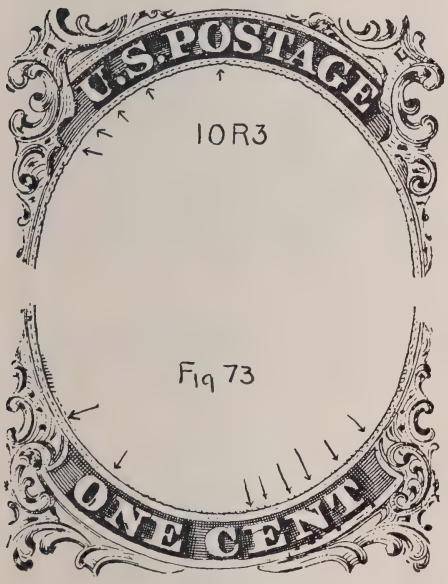


Figure 73

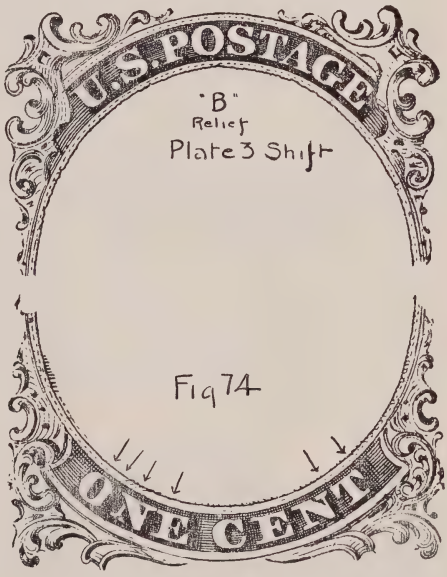


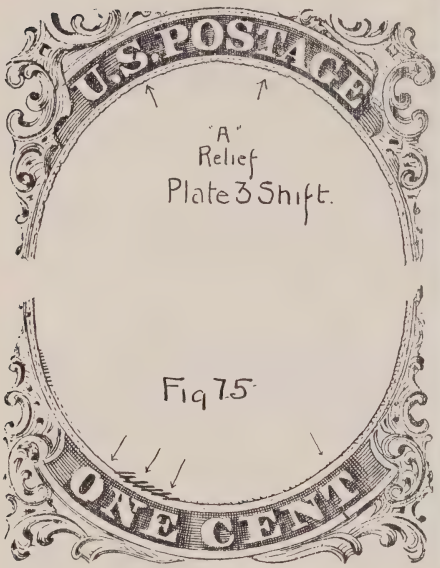
Figure 74

The shift shows in ornaments A, B, G, in the U. S. and the O of Postage, and also O of One and beneath the N and T of Cent.

Another nice shift is a "B" relief position from the body of the plate. It may possibly come from one of the 10th vertical rows as it shows no guide dot. This shift is strong in the bottom label. (See Figure 74). Only two copies of this position are known, both of which are in my collection.

The other two shifts A and B Reliefs come from the tenth vertical row of the right pane and adjoin each other. Both are contained in the rare Armitage block.

Figure 75, illustrates the "A" relief position, the shift being in the bottom label, in the letters "NE" of One and below the "T" of Cent. There is no duplicate of this position known.



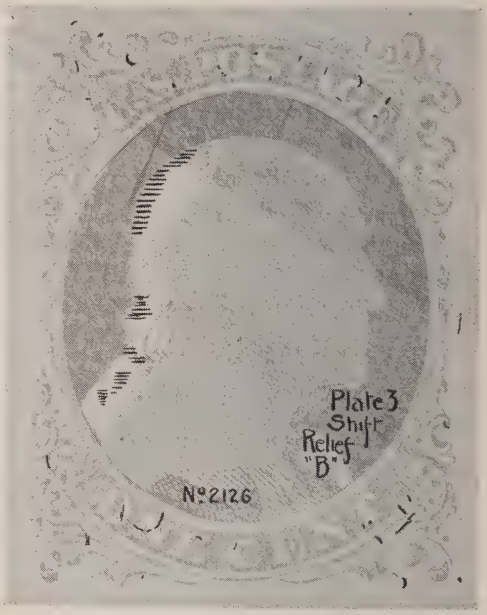


Figure 76

Figure 76 illustrates the "B" relief position, the shift showing in both the top and bottom labels, and in the back of Franklin's head and across his shoulder.

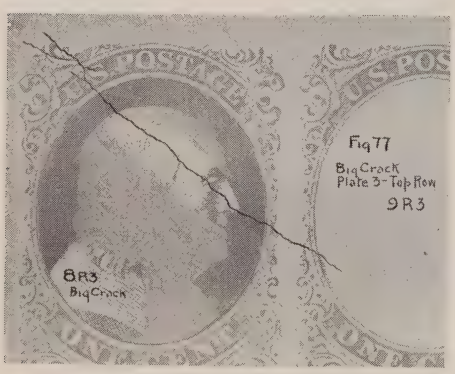


Figure 77

The writer would certainly appreciate seeing any strips, pair or larger items containing any of these shifts.

Regarding the cracks from Plate 3, the most pronounced one is found in the top row of the right pane and extends from the edge of the plate above the top left ornaments of 8R3 in a diagonal course through the top label and the medallion, emerging through the right side and extending into the left side of 9R3. Only three copies are known of 8R3, and only two copies of 9R3.

Figure 77 is a drawing showing the location of this crack.

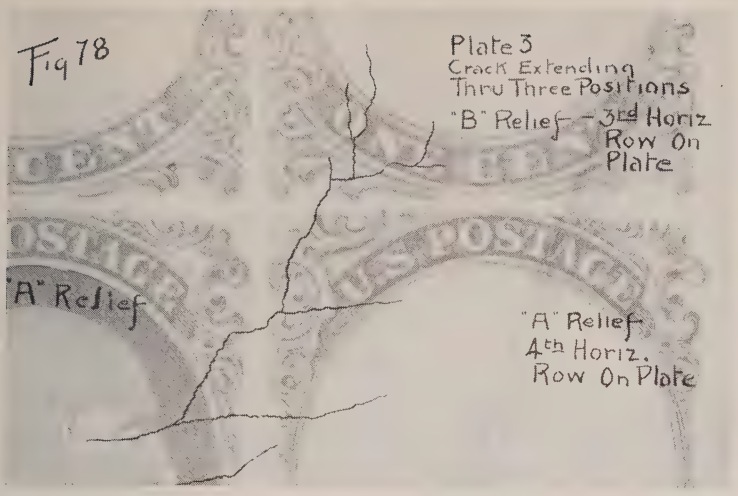


Figure 78

A remarkable crack exists in the third and fourth vertical rows of one of the panes. See Figure 78 which illustrates the extent of this crack. It originates in a "B" relief position extending into two "A" reliefs in the row below. Copies of these positions are extremely rare, the only copies known being in the writer's collection.

One of the positions in the bottom row shows a group of six cracks extending from the bottom of the design to the extreme edge of the plate as a remarkable bottom row copy with extra wide sheet margin shows. Its position is unknown, (See Figure 79). The crack at the left extends into the position to the left.

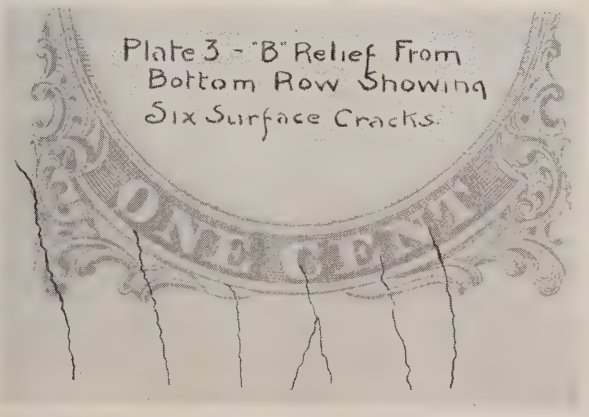


Figure 79

Quite a number of other positions show the small surface cracks and positively identify the stamps as coming from Plate 3.

No actual plate number has been seen but there is little doubt but what the plate bore the number "3". Imprints are quite rare, only the following seven being known:

Left Pane

Pair of 31L3, 41L3	Ashbrook
Single 31L3	Emerson
Single 41L3	Jacobs
Single 61L3	Emerson

Right Pane

Single 50R3	Jacobs
Single 60R3	Ashbrook

The latter is known as the "Plate discovery copy".

Figure 80

Imprint position 31L3 shows quite a nice surface crack, (See Figure 80).

The Imprint measures 1½ millimeters from the stamps in the left Pane and 1⅜ millimeters from those of the right pane.

Plate 3 copies are generally found in a deep rich very dark blue shade, and are apt to show a film of ink covering the stamp. This is typical of first impressions from any steel plate, the new porous surface of the plate absorbing a small amount of ink.

This rich dark blue shade rather identifies Plate 3 copies as it is most unusual to find a Plate 2 copy in this particular shade, and the writer has never seen a Type IV copy in this exact shade which in a way indicates that while they were using Plate 3, Plate 1 was not being used.

If you have a Type II imprint which measures as above will you kindly advise the writer?

PLATE FOUR

The fourth and last plate from which imperforate stamps were issued was probably made at about the time (February 1857) perforation was adopted by the Post Office Department, and no doubt the plate was laid out to meet the requirements of the new method of separating stamps without the use of scissors.

In partial proof of this is the fact that the old transfer Roll (No. 1) was laid aside, never to be used again, and a new Roller was made, that had six reliefs on its surface.

We also find that much burnishing was done in the horizontal spaces, no doubt for the purpose of providing plenty of space for the perforations.

Well centered perforated stamps from the plate show plenty of room for the perforations with the possible exception of stamps from the top and bottom rows.

The reliefs used in these rows were larger than those used in the body of the plate, and perforating these two rows required a resetting of the machine, because we find stamps from these two rows, show the design cut into when such copies were perforated the same size as those from the body of the plate. Perhaps the machine was carefully reset on the first sheets run through but on latter sheets no resetting was done. Such well centered and widely perforated copies from the two rows are excessively rare and will be mentioned later.

As in the preceding plates, Plate 4 consisted of two panes of 100 positions to a pane, each 10 x 10, with a center line separating the two panes.

The same imprint as used on the preceeding plates was used and was placed in the same relative positions. The plate was numbered, "NO. 4".

The earliest known use of an imperforate stamp from Plate 4 is April 19, 1857.

Six Relief Rolls were also used to lay out the Perforated Plates 5, 6, 7, 8, 9 and 10, and the same method of rocking in Plate 4, was used on all of these plates, though new Rolls were made for them.

Roll No. 2 was used only on plate 4, and the six reliefs on its surface we call A, B, C, D, E, and F; the plate being laid out as follows:

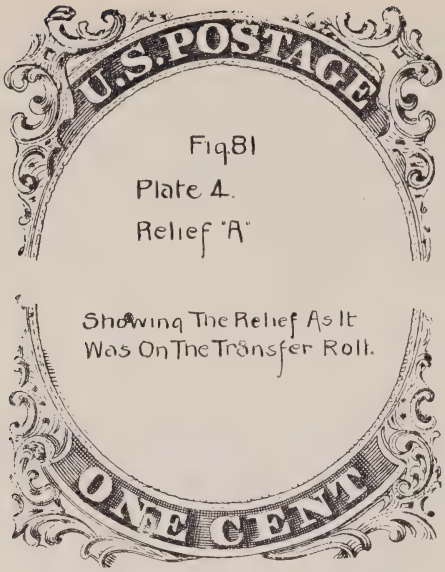
Top Row	Relief "A"
Second Row	" "B"
Third and Seventh Rows	" "C"
Fourth and Eighth Rows	" "D"
Fifth and Ninth Rows	" "E"
Sixth and Tenth Rows	" "F"

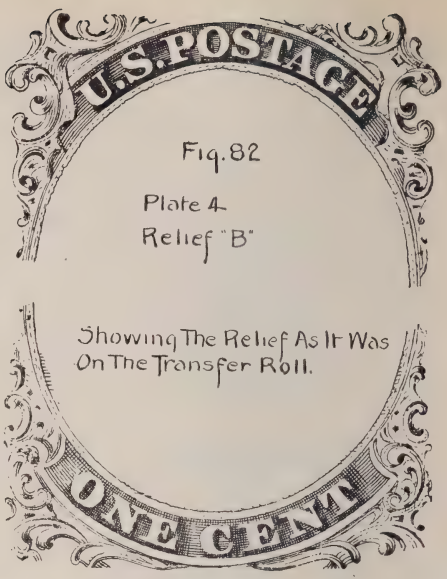
Due to short transferring and the erasures in each horizontal spacings we find very few positions on the plate contain the same designs as existed on the reliefs. It is for this reason that illustrations are produced herewith showing each relief as it probably existed on the Roller, and Reliefs of average stamps from each row on the Plate.

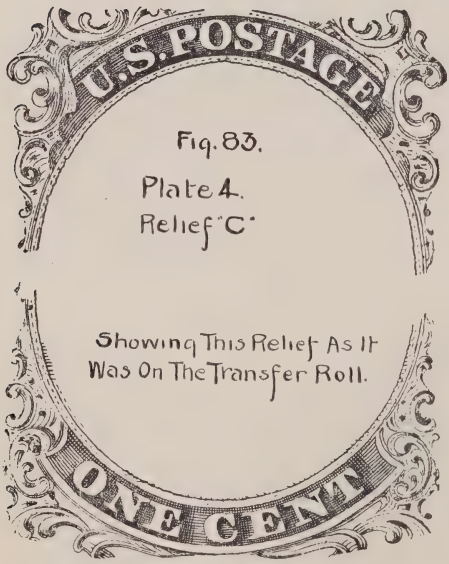
The following are illustrations of the full Roller Relief designs:

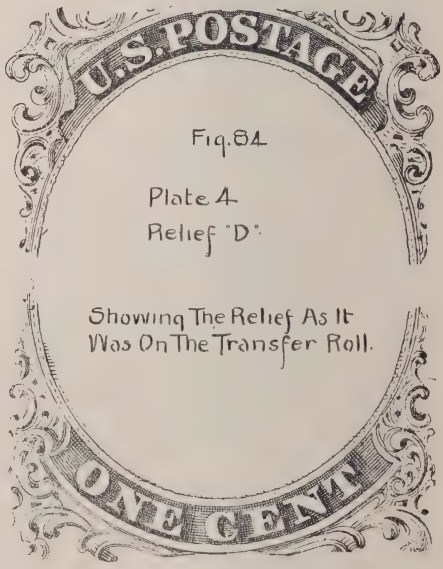
Figure 81	Relief "A"
" 82	" "B"
" 83	" "C"
" 84	" "D"
" 85	" "E"
" 86	" "F"

It appears that the makers of this Plate wanted to produce sheets of stamps which would show all stamps in the top row with the design complete at the top, hence the "A" Relief, and all the stamps in the bottom row with the design complete at the bottom, hence the "F" Relief.









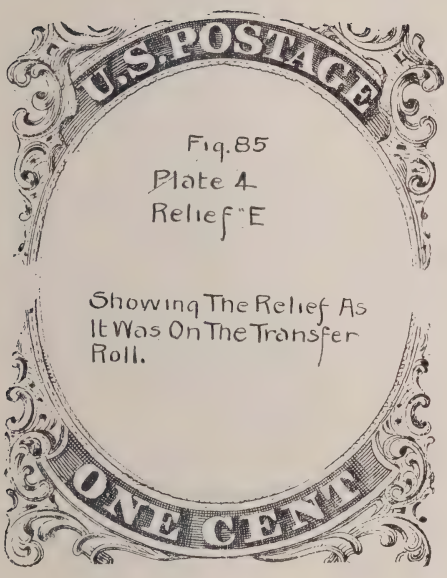
Unlike the three preceeding Plates, Plate 4 was evidently rocked in, in full vertical rows.

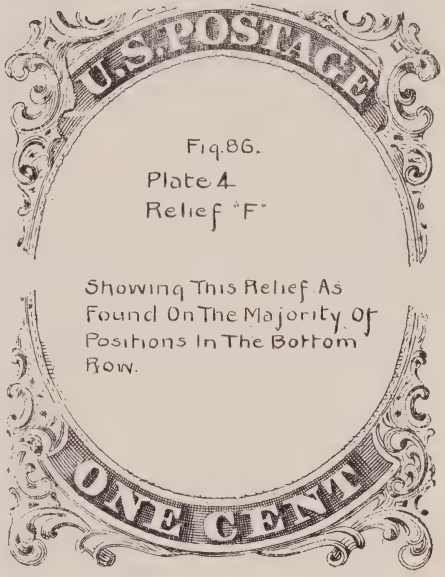
Every bit of evidence seems to confirm that this method was used not only on Plate 4, but on Plates 5 to 10 inclusive.

Special proof of this will be given in describing the "Shoulder Curls" of Plate 7, described later on.

Work was undoubtedly started, as in the preceeding plates, in the upper left corner and the positions **on the plate** (not the positions of the printed stamps) were rocked in, in the following order.

1L	the	"A"	Relief
11L	"	"B"	"
21L	"	"C"	"
31L	"	"D"	"
41L	"	"E"	"
51L	"	"F"	"





At this point the machine was reset, and the guide dots under the positions in the sixth row were the guide for the resetting, then

61L	the	"C"	Relief,

The machine being thus reset to rock in four positions at one setting and to use the "F" Relief which had the complete design at the bottom for the bottom row,

71L	the	"D"	Relief
81L	"	"E"	"
91L	"	"F"	"

After rocking in the first vertical row the machine was reset and the second vertical row and the balance of the plate was transferred in the same order.

The first position therefore rocked on the plate is the top row stamp we call 10R4, which happens to be the only shift on the whole plate.

Guide dots are only found above the top row designs and below the designs in the sixth row.

Every position in the top row of both panes shows a dot slightly to the right of the ornament Z. (See Figure 1). In addition 10L4 shows an extra dot to the right of the regular dot, 10R4 shows an extra dot just above ornament Y, 1R4 and 1L4 show dots to the left and on a line with the top of ornament S, and several other positions show very fine pin dots close to the regular dots.

In originally preparing the surface of the plate, a fine horizontal line was drawn across the top of the plate and it was on this line the regular top guide dots were placed, the line was later erased but not altogether. (See Figure 93).

Fine vertical lines were also drawn across the plate from top to bottom, these lines running from the top row dots through the dots in the bottom of the sixth row.

Every position in the sixth row had a dot which is generally found in the "right full curve" (see Figure 92), though all stamps from this row do not show dots due to the heavy erasures in the horizontal spacing below the sixth row.

Thus burnishing, done stronger in this spacing than in the other spacings was due to the desire to shorten the rather long design of the "F" Relief on the plate as transferred, and accounts for the fact that no sixth row stamps are like those found in the bottom row, though both rows were rocked from the same Relief.

Because of this difference it was originally believed by early students of the Plate that a seven relief Roll was used, and the letter "G" was given to the Relief of the bottom row stamps. The majority of these are the rare type 1A, stamps which years ago were classed as type I, but designated by specialists as the "G" Type I Stamp.

By again referring to Figures 81 to 86 inclusive, it will be noted that all of these reliefs, had an unbroken line at the bottom, and that reliefs B, C, D, E and F had the top line broken, and that the types of the reliefs as they existed on the roll were,

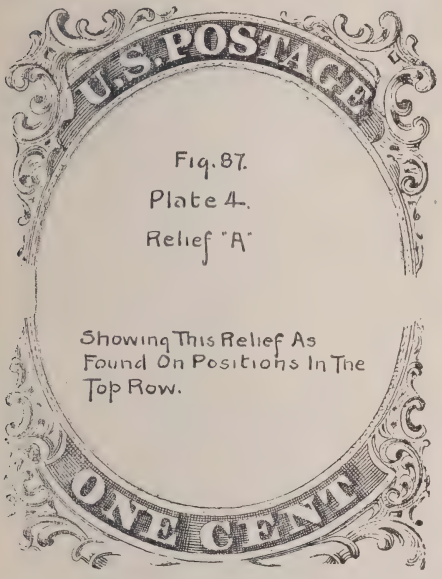
A	Relief Type	II
B	" "	III A
C	" "	III A
D	" "	III A
E	" "	I C
F	" "	I A

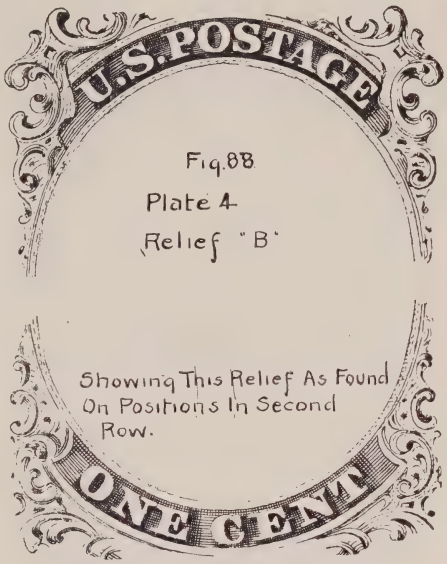
Short transfers at the bottom and erasures at top and bottom changed many of the original types as follows:

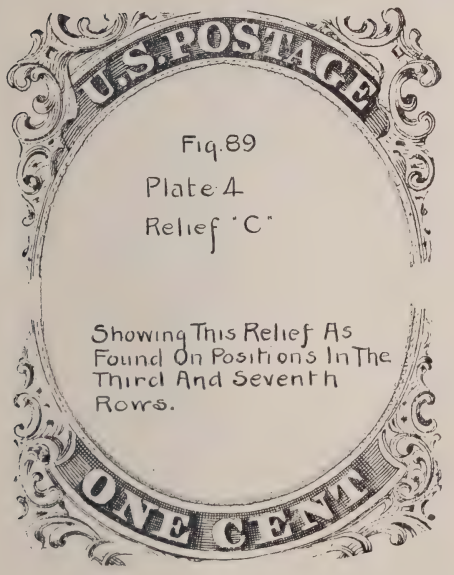
"A" Relief, from Type II to III A
(copies showing bottom lines broken)
"B" Relief, from Type III A to III
(copies showing erasure or short transfer of bottom causing a break in same)
"C" Relief, from Type III A to III
(copies with broken bottom line as on "B")
"D" Relief, from Type III A to III
(copies with broken bottom line as on "B")
"E" Relief, from Type IC to Type III A, where erasures wiped out the left full curve but left the bottom line unbroken, and from Type IC to Type III where the short transfer and the erasure broke the bottom line.

"F" Relief, from Type IA to Type IC where erasure destroyed part of the right full curve and right ball.

Illustrations are here produced showing the average stamps as we find them from each of the rows.







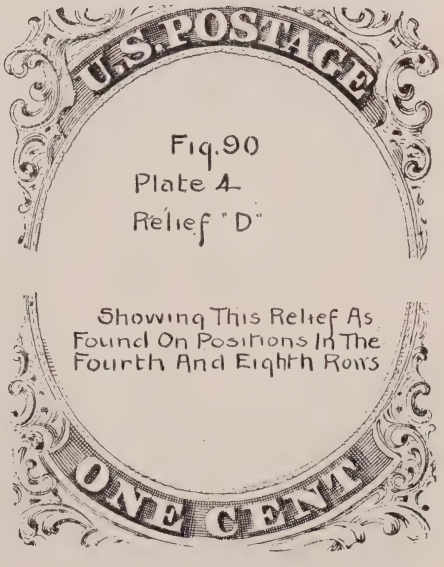
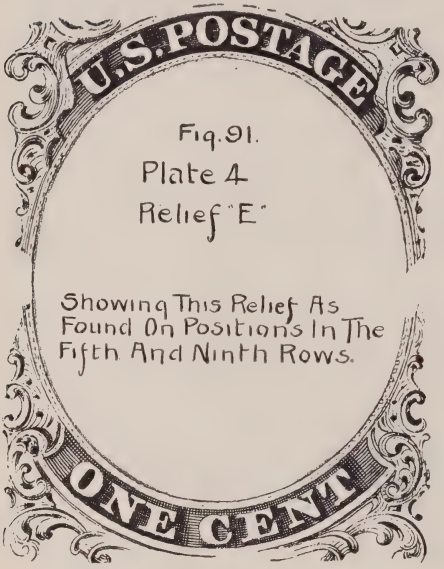
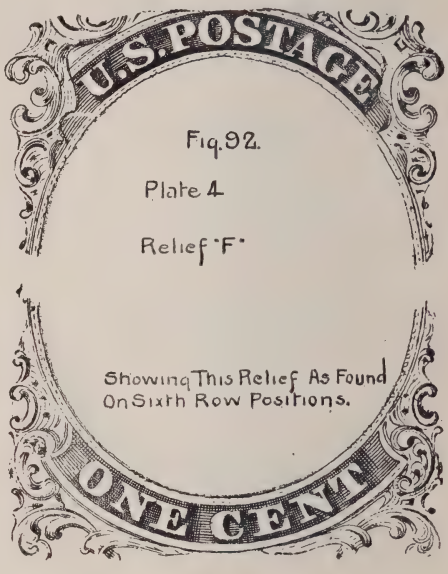


Figure 87 Relief "A", Top Row Type II
" 88 " "B", Second Row Poor Type III, due to very limited break in bottom line.

Figure 89 Relief "C", 3rd and 7th Rows, Type IIIA
Figure 90 " "D", 4th and 8th Rows, Fair Type III
Figure 91 " "E", 5th and 9th Rows, Poor Type III
due to the small break in the lines.
Figure 92 Relief "F" Sixth Row, Type IIIA
Figure 86 " "F" Bottom Row, Type IA





The Center line measures 6 millimeters from the stamps of the right pane, and 5 millimeters from those of the left pane.

The Imprint, of the right pane is opposite positions, 40R, 50R, 60R, and 70R, it reads up, and measured 7/8 of a millimeter from these positions.

The Imprint of the left pane is opposite 31L, 41L, 51L, and 61L, it reads down, and measures One millimeter from these positions. On both panes it reads as follows:

TOPPAN, CARPENTER, CASILEAR & CO., BANK NOTE ENGRAVERS, PHILA., NEW YORK, BOSTON & CINCINNATI.

Figure 93 illustrates the only shift found on the Plate,—the shift showing only in the top label. Scratches on the plate are found in the upper left corner of the stamp and traces of the top guide run through the top ornaments.

10R4 is a very desirable one cent shift. The writer has only seen three imperforates and three perforates of this position.

When it comes to properly classifying the types of the One Cent Stamps we find that the non-Specialist has more trouble with the Plate 4 copies than those from any other plate, and this is without doubt due to the erasures, which in the majority of copies left a blurred top or bottom part of the design. It is this indistinctness that causes trouble in classifying the types.

Several of the reliefs have distinct traces of one or both of the balls, as for example the "D" and "E" reliefs, copies from these relief rows are often mistaken for some classification of Type I, simply because "traces" of the balls are noticeable.

The "C" relief had only a slight break in the top line hence copies from these rows are apt to be "poor examples" of Type III or IIIA, where as the "D" rows furnish the best examples of Type III and IIIA.

Position 66R4 shows a decided short transfer at the bottom, with a break in the bottom line from "N" to "N", but the top line is only broken from the left of "O" to the right of "S", hence the position is a "fair" example of Type III.

If the top line were broken as nice as the bottom line, the type would have been a very "fine III". The Imprint position 40R4, "D" Relief, shows a nice break in the top line and a break in the bottom line from E to E, hence a rather fine Type III, whereas 73L4, also a "D" relief, shows a nice break in the top line, from "P" to "T" but the bottom line is only broken directly under the "C" hence a "poor" Type III.

Positions 34L4, 36L4, "D" Reliefs are fair examples of Type III.

In the fifth row, the following "E" Reliefs are fair examples of Type III, 44L4, 46L4, 49L4, 50L4, and 45R4, and in the Ninth row 81L4 and 84R4.

In the third row, the "C" relief furnished the following fair examples of Type III, 21R4, 30R4, 22L4, 62R4, 64R4, 65R4, 62L4, 64L4, 66L4 and 70L4.

The "E" relief was the perfect Type IC, and the few examples of this scarce sub-type come from a very few positions which escaped the burnisher in the fifth and ninth rows, or from two positions in the bottom row where erasures eliminated enough of the right full curve and a part of the right Ball to change such positions from a Type IA to a Type IC.

The best examples of this type from the fifth row are 47L4 and 49R4, from the Ninth row, 83L4, 81R4, 82R4, and 89R4 and from the Bottom row 91R4 and 96R4.

The top row stamps from Plate 4 classify as Type II if the bottom line is unbroken. These are the rarest Type II, both imperforate and perforate from all the plates. They generally come in a dark blue shade and are most attractive with their complete top design. Pairs or strips are exceedingly scarce, in fact these top row stamps are just as scarce as the Type IA stamps from the bottom row of the plate, because there was only one row of each.

All stamps from the sixth or tenth rows can be positively identified by a small "Flaw" that existed on the "F" relief, and his Flaw proves that this relief was used for these two rows. It consists of a small horizontal line running through the background of the top label just beneath the letter "U". (See Figure 86).

Fakirs have been known to take fine copies from the ninth row and "paint in" the balls and full curves and in this manner make a scarce Type IA stamp, but they overlooked the Flaw which exists on all genuine IA stamps.

Plate 4 stamps showing the imprint are extremely scarce, the writer's record being confined to some seven imperforates and six perforates. If any of my readers have such an item, the loan of same would be much appreciated.

No Imperforate copies are known showing the full plate number, but a perforate in my collection shows the imprint and the top of the figure "4". Until this item turned up we had no positive proof that the plate was actually numbered "4", though we felt sure it was.

Regarding the perforated stamps from this plate, the earliest known use of a cover containing a Plate 4 stamp is July 28, 1857, which cover also is the earliest known use of any One Cent Perforate.

If anyone can show an earlier date will they kindly advise the writer.

Perhaps one of the scarcest and most desirable of all the One Cent perforates is a fine copy of Type IA.

As mentioned above, a few of these stamps exist showing extra wide margins between the horizontal perforations, and no doubt come from the earliest perforated sheets, sheets that were run through the machine, with a resetting for the top and bottom rows.

No doubt this resetting soon became irksome because of the comparatively few copies of the Perforate Type IA that are in existence at present, practically all show the perforations cutting into the design at top or bottom or both. An unused copy with full gum is a rare stamp, and worth all of its catalogued value.

Material from Plate 4 is very scarce and single copies run into money, hence to reconstruct the plate by the accumulation of the necessary strips, pairs, and blocks, would require quite a bit of capital. The writer, through the aid of photography has put together about 85% of the plate. This has been accomplished over a period of about seven years, by borrowing every pair, strip, or large piece possible, making an enlarged photograph of same, and carefully noting on a diagram all plating marks, so in the event the camera failed to catch any small marks I would have them separately recorded.

If material was not so scarce the reconstruction would be rather simple, because all of the reliefs are easy to identify, and must come from certain rows on the plate.

All plate 4 stamps show very fine impressions, due perhaps to the fact that the plate was probably only used a little over a year.

The shades are as a rule very beautiful, ranging from a bright blue to a deep dark blue. The plate, so far as we know, developed no cracks, and the absence of shifts shows that some improvement was no doubt made in the transfer presses.

The writer has seen a marvelous block of 28 of the perforate from the right pane, same being 4 vertical by 7 horizontal. This belongs to a very prominent Eastern Collector, and I have heard of a complete unused, though poorly centered, entire left pane in another Eastern Collection, but have never been able to persuade the owner to permit me to even view it.

Plate 4 was the last plate from which any imperforates were issued, and so in describing the plates to follow, reference will be made entirely to the 1857 Perforated stamps.

THE TYPE V PLATES

Plates 5, 6, 7, 8, 9, and 10 were all made from a new six relief transfer roll (or rolls) which we call "Roll No. 3", and all the stamps from these plates are Type V and no other type.

Four of these plates were evidently made at about the same time, or around the latter part of 1857 viz; Nos. 5, 6, 7, and 8; plate 9 was probably not made until late in 1859 and Plate 10 not until 1860.

Type V stamps are divided into two classes, the common variety with very incomplete side ornaments, and the scarce variety, known as the "Type V stamps with almost complete sides", the former coming from Plates 5, 7, 8, 9, and 10, and the latter from Plate 6.

The difference between these two varieties exists in a difference between the transfer Reliefs as found on the Plates 5, 7, 8, 9, and 10, and Plate 6, this difference being due to an alteration of the Transfer Roll after Plate 6 was transferred.

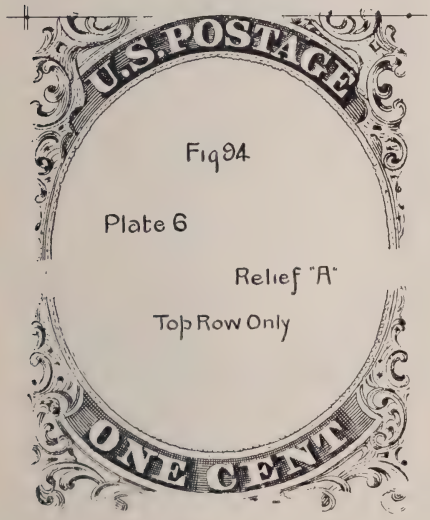
The six original reliefs showed incomplete left side ornaments with the right side ornaments "almost complete." The alteration consisted of a further cutting away of the left side ornaments and a trimming of the right side ornaments.

We call the original Roll, "Roll No. 3 Early Condition", or No. 3E and the altered Roll, No. 3 Late condition, or No. 3L.

The following illustrations show the six reliefs of Roll 3E.

Figure 94 Relief A3E used only for top Row of Plate 6.

Figure 95 Relief B3E used only for second Row Plate 6.



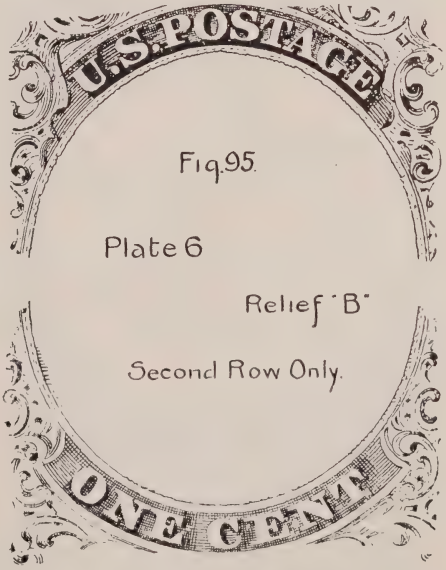


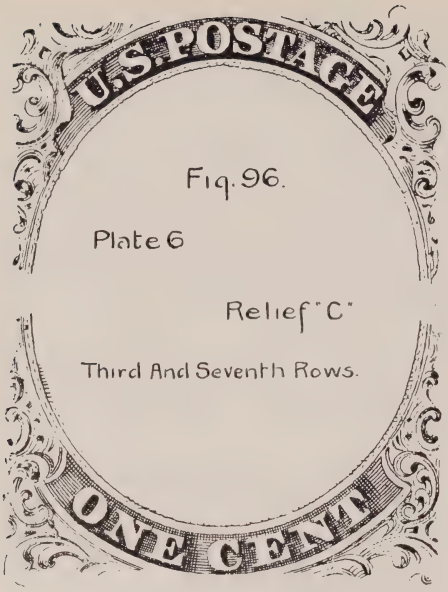
Figure 96 Relief C3E used only for 3rd and 7th Rows of Plate 6.

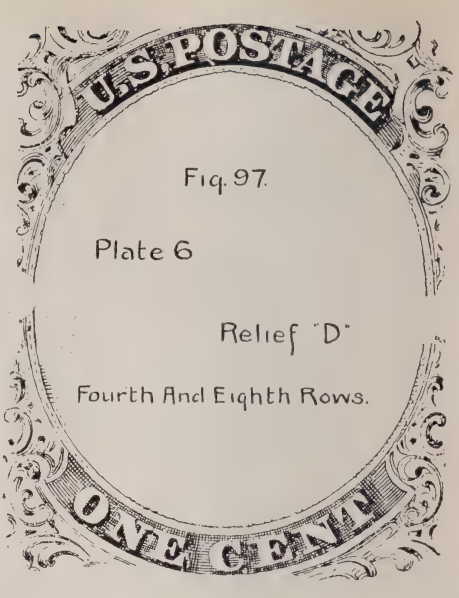
Figure 97 Relief D3E used only for 4th or 8th Rows of Plate 6.

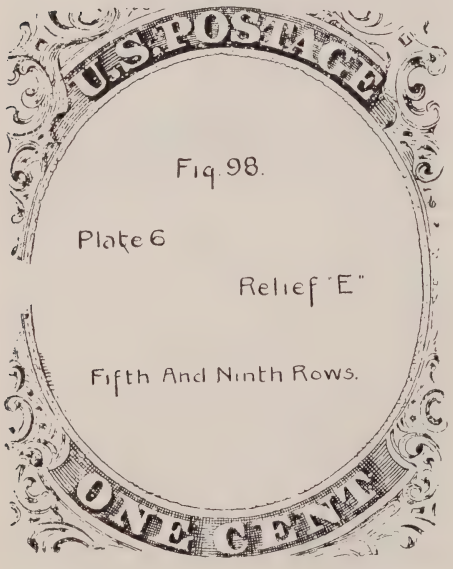
Figure 98 Relief E3E used only for 5th or 9th Rows of Plate 6.

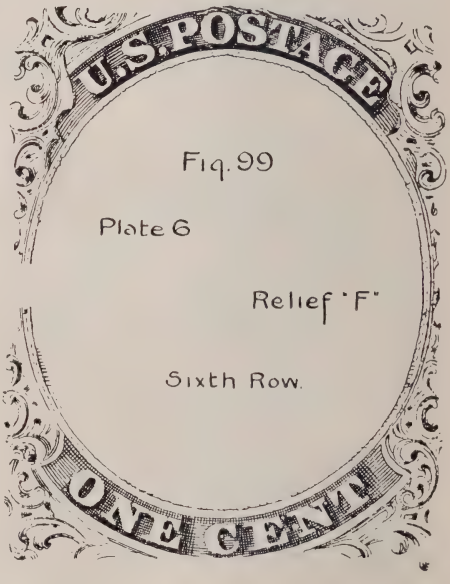
Figure 99 Relief F3E as it appears on the 6th row of Plate 6.

Figure 100 Relief F3E as it appears on the bottom row of Plate 6.



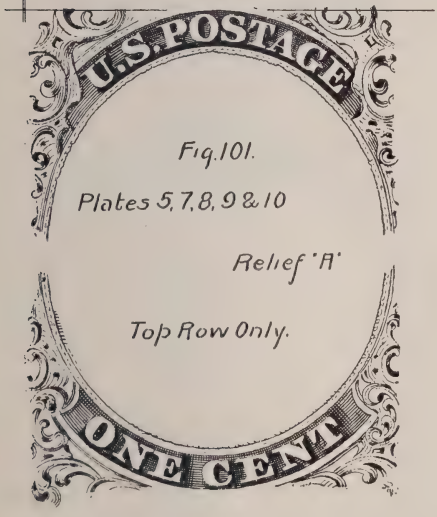






The guide line running through the top of the "A" Relief and the two little vertical lines in the upper left margin were on the relief and were not lines drawn on the plates, the dots, one shown in the two vertical lines and the other in the upper right margin were on the plate. It will be noted that all right ornaments except "L" are complete, and that left side ornament A, is decidedly incomplete and B, C, and E are also short. If these left side ornaments were complete such stamps would be extremely fine Type III.

The following illustrations show the six reliefs of the Roll after it was altered.



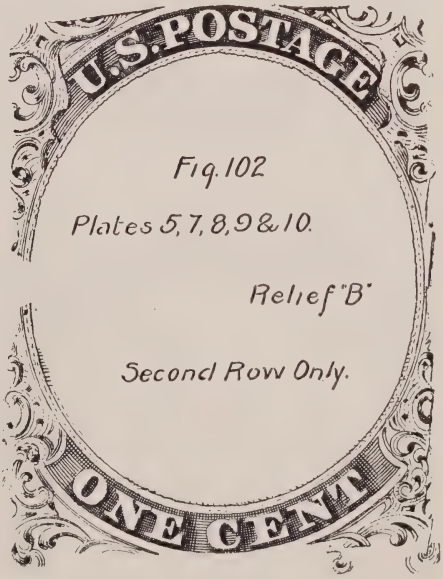


Figure 101 Relief A3L, used only for top Row of Plates 5, 7, 8, 9 and 10.

Figure 102 Relief B3L, used only for Second Rows of Plates 5, 7. 8, 9 and 10.

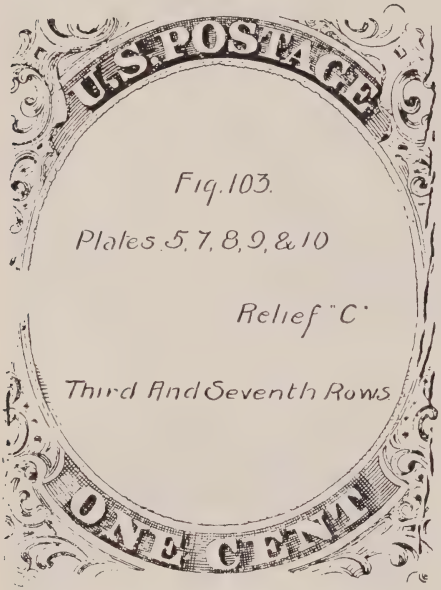
Figure 103 Relief C3L, used only for Third and seventh rows of Plates 5, 7, 8, 9 and 10.

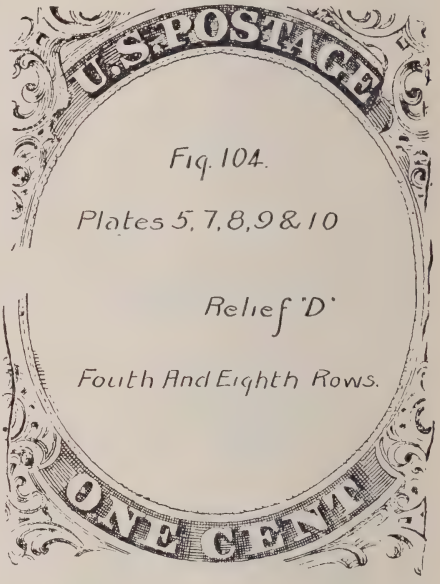
Figure 104 Relief D3L, used only for Fourth and Eighth Rows of Plates 5, 7, 8, 9 and 10.

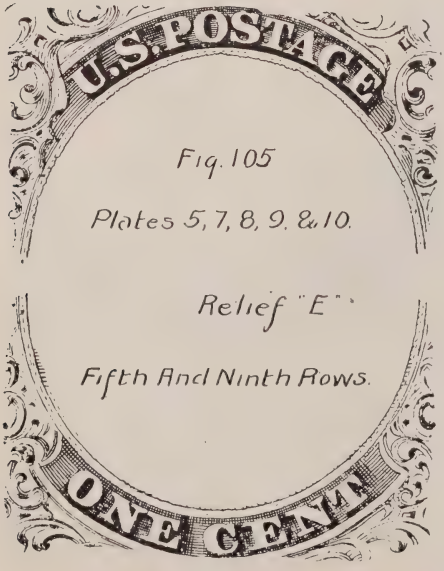
Figure 105 Relief E3L, used only for Fifth and Ninth Rows of Plates 5, 7, 8, 9 and 10.

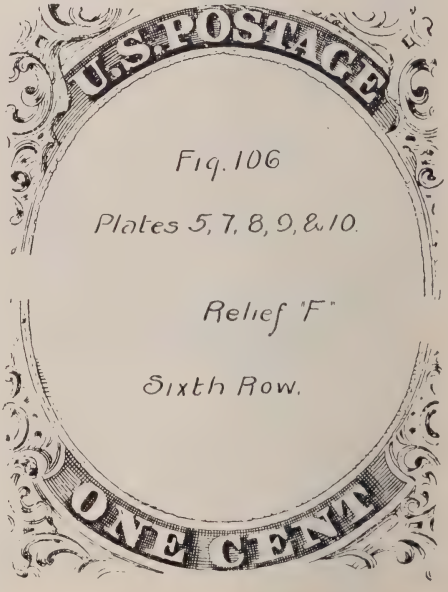
Figure 106 Relief F3L, as it appears on the Sixth Rows of Plates 5, 7, 8, 9 and 10.

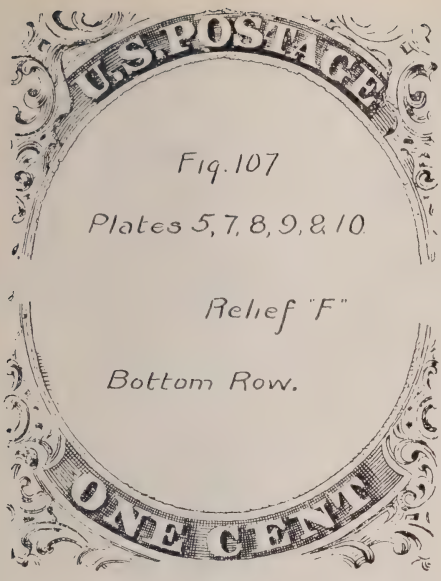
Figure 107 Relief F3L, as it appears on the bottom rows of Plates 5, 7, 8, 9 and 10.











Three of these altered reliefs (B, C, and D) show "filings" or "scratches" through the side ornaments, and these scratches are not part of the original design. How they originated has long been a problem to students of these Plates.

The only way the writer can account for these scratches is as follows:

Four new plates were made at the same time, and in the order made, we will call them "W", "X", "Y", "Z".

Plate "W" the first one made was rocked in with the new transfer roll 3E. After finishing this plate, the Roll was altered and with the Roll 3L plates "X", "Y", and "Z" were made.

When it came to numbering the four new plates they were not given numbers in the order in which they were made but were probably numbered as follows:

The	"Y"	Plate	was	given	the	number	5
"	"W"	"	"	"	"	"	6
"	"X"	"	"	"	"	"	7
"	"Z"	"	"	"	"	"	8

Plate 6 being the first one made, Plate 7 the second, Plate 5 the third and Plate 8 the fourth.

After making Plate 6, the reliefs on the roller were trimmed down, that is parts of the left and right side ornaments were either shortened by cutting or by the use of a file.

The altered Roll was then used to make a new set of duplicate dies, and from this new set of dies a new Roll was made.

In this manner the filings which appear on all the "B", "C" and "D" Reliefs are accounted for. In support of such a theory, note the Relief "C", Figure 103—and the damaged full ornament "R" at right and the line through the left ornaments "E" and "F".

Such defects could hardly originate on the Relief itself and be consistently transferred to a great many positions with absolutely no change, but must have originated during the transfer from the freshly trimmed relief to a duplicate die, such lines evidently being the filings which were caught in the transferring.

These defects were thus recorded on the set of Duplicate Dies and then transferred to the new Roll, from which they were consistently transferred to the plates.

Attention is also called to the "F" Relief, Figure 99, which shows a flaw above the letter "OS" of Postage.

The top part of this relief looks as though the top of the relief were jammed against some harder surface.

This flaw is consistently repeated in the altered condition of the Roll and proves, no doubt that a duplicate set of Dies was made from the altered reliefs. Why a new set of dies was made can probably be explained by the theory that the spacing was incorrect on the first set.

Half of the Type V stamps printed from Plates 5, 7, 8, 9, and 10 had the side "filings", so no trouble should be encountered in getting plenty of these rather common stamps together should any one wish to study this problem.

If the Reliefs of Roll 3E were simply trimmed and the trimmed Roll used without change to rock in the remaining plates, there is apparently no way to account for the origin of the consistent filings found on all stamps from the rows rocked by these three Reliefs.

The earliest known date of use of any Type V stamp is Nov. ? 1857 (Day not legible and plate not positively identified.)

All of the Type V Plates were laid out very evenly, and the transferring was evidently done in some mechanical manner, because the plates all show great regularity. Dots were placed on a line with the tops of the designs of the top row and on a line with the bottoms of the designs of the sixth row. Very little evidence is left us of much burnishing, perhaps the new mechanism did not require it.

That some new mechanical device was used in the transferring of these plates is proved by the difference between the bottom parts of the designs in the sixth rows of Plates 4 and the Type V Plates. On the former, an effort was made to rock in just so much of the bottom part of the "F" Relief in the sixth rows, and as a result none of these positions were transferred alike—some were very short and required very little erasure, others had almost the complete bottoms which were eliminated by the erasures. On the other hand the bottoms of all stamps from the sixth rows of the Type V Plates are approximately consistent. They show practically no variation from plate to plate and the "shortness" readily identifies these sixth row copies. Compare Figure 106 with 107. This identifying feature is quite a bit of help in plating, as for example, a vertical strip of three of the "C", "D", and "E" Reliefs could come either from the 3rd, 4th, and 5th horizontal rows, or the 7th, 8th, and 9th rows, but a vertical strip of three of the "D", "E", and "F" Reliefs comes from the 4th, 5th and 6th rows if the bottom of the lower stamp is short, or only from the 8th, 9th, and 10th rows if the bottom of the "F" relief is "full" like in Figure 107.

Of the first four plates, all made at the same time, copies from Plate 8, seem to be more common than those from Plate 7.

Copies from Plate 6 are most decidedly scarce and copies which we have been able to identify as coming from Plate 5 are very rare, in fact of all the One Cent Plates we know less about this plate than any other. Plate 6 copies can be readily identified through their rather full side ornaments, Plate 7 copies have an identifying feature, and so have those from Plate 8, but so far we have been unable to identify Plate 5 copies unless they plate with positions we know come from this plate.

Type V Imprints are not scarce, that is if my accumulation is considered, as I have for years diligently searched for such items in order to use them as the necessary foundation to start the reconstructions which when completed will give up the secrets of these Plates. Nearly all the

Imprints that show up are from either Plates 7, 8, or 9. Those from Plate 8 being more plentiful than those from Plate 7, while those from Plate 9 are seldom found. Used Imprints from Plate 10 are extremely rare, due to the fact that this plate was in use less than a year, but full unused sheets are in existence containing the imprint, consequently we are not bothered about the scarceness of used copies.

Imprints from Plate 6 are very rare and as far as Plate 5 is concerned only five are known and these all happen to come from the left pane.

All of the above is mentioned to support my theory that evidently something must have happened to Plate 5, and for this reason such stamps are scarce. It's hardly probable that we mistake this evident scarcity, through any inability to identify many copies that may come from this plate, though of course such a thing is possible.

We believe the extreme scarcity of copies showing the imprint, rather proves that the Plate was not used very long.

Plates 6, 7, 8, and 9 had center lines, but Plate 10 had none. Copies showing center lines can be easily identified from each plate, but we have never been able to find a center line copy that came from other than the above plates, and likewise we have never been able to identify a 10th vertical row copy from a left pane, or a 1st vertical row copy from a right pane showing no center line and coming from other than Plate 10, again indicating that Plate 5 items must be very scarce.

PLATE FIVE

Plate 5 was a very great mystery until recent years. Students that were conversant with the Type V plates had never run across any item that they knew positively came from a plate that had the number "5", and while the "Stamps with almost complete sides" were known and their reliefs identified, no one had ever seen, so far as we knew, a plate number to go with these stamps.

Imprints from Plates 7, 8, 9, and 10 with the actual numbers were in existence.

And then at last a horizontal strip turned up that had a part of the imprint attached to the left hand stamp and there was enough of the figure "5" to prove that here at last was a key to the problem. This strip, now in the writer's collection is 41L5, 42L5 and 43L5. Later on a pair of 41L5, 51L5 turned up which just showed a bare trace of the imprint but enough to identify it as these positions, and then we found 31L5 and 61L5, which gave us the four imprint positions, and later on two vertical strips were found which turned out to be 33L5, 43L5, 53L5, and 43L5, 53L5, 63L5 and from these various items we found that Plate 5 consisted of stamps from the Roll 3L, and hence the "stamps with almost complete sides" must come from Plate 6.

The Imprint measures 1⅛ millimeters from the stamps of the left pane, the measurement being from the capital letters of BANK to the side ornament E, the top of the A being just opposite this ornament.

The same Imprint Roller as used on Plates 1, 2, 3, and 4 was used to transfer the imprint but it was transferred in such a way that the word "Casilear" was omitted, and on this Plate the Imprint reads "TOPPAN,

CARPENTER & CO., BANK NOTE ENGRAVERS, PHILA., NEW YORK, BOSTON & CINCINNATI. NO. 5, the latter just beneath the words NOTE. As in the preceeding plates the Imprint reads down on the Left Pane.

We have no record of the right pane Imprint and no record of any Center line.

The earliest known use of a Plate 5 stamp is May 23, 1858 but we are as yet not absolutely certain that the copy comes from this plate.

PLATE SIX

In spite of the scarcity of strips and pairs from this plate, some progress has been made in the reconstruction though it is very evident that unless quite a lot of material turns up the entire plate will never be reconstructed.

Of all the Type V stamps, those from Plate 6 are the most beautiful, not entirely due to the partial full side ornaments but because of the sharp, clear impressions of the early printings.

The simplest method of identifying these stamps is to watch for Type V copies that **do not** show the side scratches and to compare such with the drawings presented herewith.

We have never run across any copies from this plate showing a shift or a crack, in fact there seems to be no minor varieties, except many fine scratches which occur on the earliest of impressions and these are an immense help in plating.

On account of the fact that these stamps seem to be hard for the average collector to identify I do not favor a separate type classification for them, but they should be either referred to as the "Plate 6, Type V" or Type VA as they are really a sub-type of Type V.

The two panes are separated by a fine center line which measures about 2 millimeters from the stamps of the left pane, this measurement being to the inside ornament to the right of the letter "E" of Postage as per Figure 108, and 1½ to 2 millimeters from the stamps of the right pane, this measurement showing a variation from 1½ millimeters at the top of the plate to 2 millimeters at the bottom, the measurement being from the ornament to the left of "U" as per Figure 108.

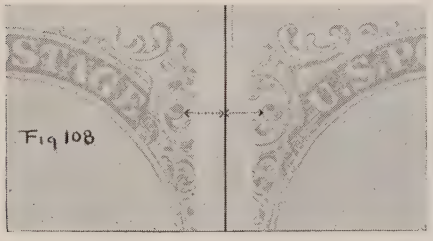


Figure 108

From the position of the imprint on the two imprint copies we have, it appears that it reads the same as Plate 5 with the word "Casilear" omitted. It measures 2 millimeters from the left pane and 2½ millimeters from the right pane, measurements as per figure 108, and from the capital letters of the Imprint.

The earliest record of a use of a Plate 6 stamp is one of the Imprint copies, the date being, Jan. 29, 1858. If any one can show any Type V stamps used in Dec. 1857 or Jan. 1858 will they kindly submit same to the writer so that the Plate can be identified.

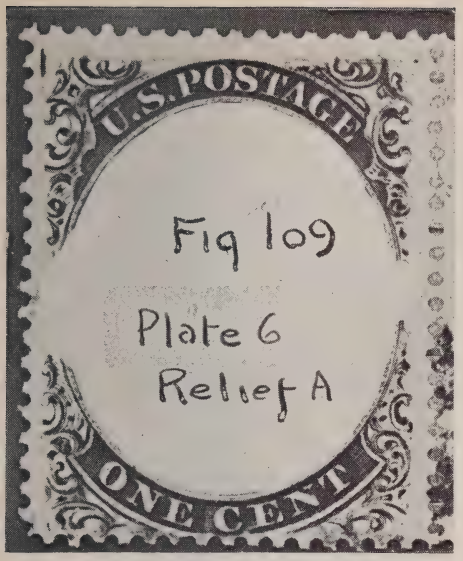


Figure 109 is a photograph of a typical top row copy from this plate and shows the completeness of ornaments M, N, O, P, Q, and R at the right, and E, and F at the left. Compare this with Figure 101 and note how much more complete are Plate 6 top row copies than those from the other plates.

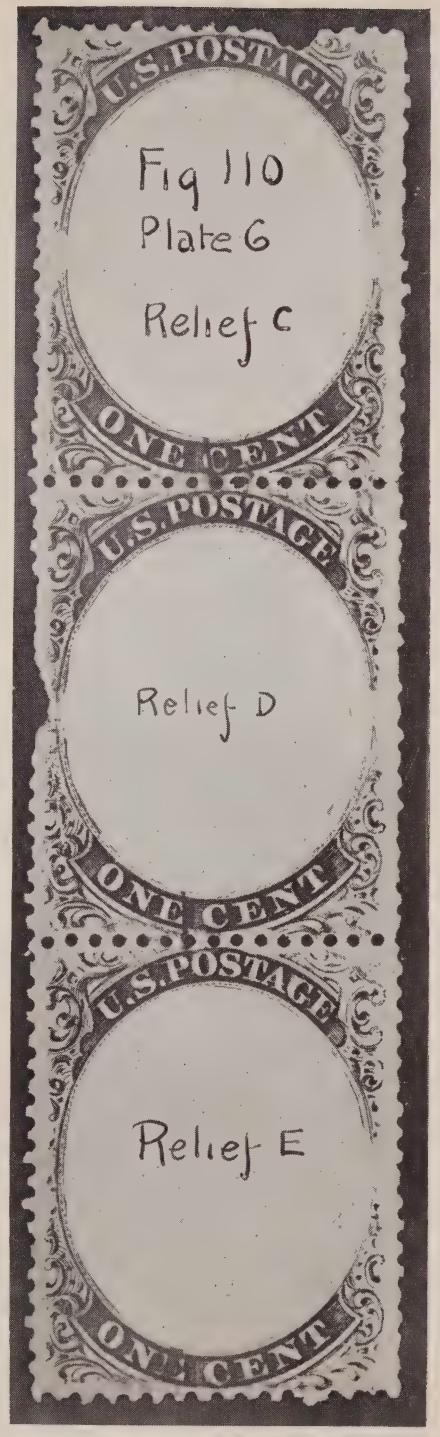


Figure 110 is a photograph of a vertical strip of three from Plate 6, showing the "C", "D" and "E" reliefs. Compare this with Figures 103, 104, and 105, and note the absence of the scratches on the "C" and "D" reliefs. The "E" Relief on Plate 6 is similar to the "E" relief on Plates 5, 7, 8, 9, and 10, but on the former, ornaments E, F, L, M, N, O, and Q are more complete.

Perforations were seldom used to separate the two panes, and center line copies showing perforations are extremely rare.

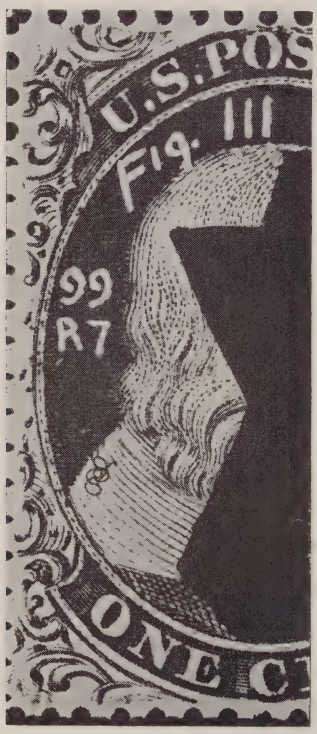
PLATE SEVEN

Early impressions from a majority of positions from this Plate have an ink mottling, that is, while the lines of the designs are sharp, the stamps are slightly overcast with faint clouds of ink.

This mottling is not due to uneven surfaces of the Plate but originates from the reliefs as the "mottles" are consistent. Not only is this mottling characteristic of Plate 7 but is found also on Plate 8 though in a less degree. This rather proves that it originated on the Roll after Plate 5 was laid out, and being more prominent on Plate 7 than Plate 8 we assume that the former was made before the latter. It also seems more noticeable on copies from the right pane of Plate 7 than copies from the left pane, again indicating that this was the pane laid out first.

The "side scratches" are very sharp on Plate 7 early impressions, and are much more sharply defined than copies from Plate 8, and subsequent plates.

The outstanding variety from this plate are the famous "shoulder curls", which are without doubt the most desirable of the Type V minor varieties.



The "curls" consist of a tangle of fine hair lines on Franklin's shoulder just above the "O" of One, as in Figure 111. Six positions on the plate show this most interesting variety and all are different so that each can be identified. The original theory regarding these Curls was that one of the workmen had cut these on the plate as a sort of personal mark but such is not the case. These curls come from 57R7, 58R7, 59R7 three positions in the sixth row from the "F" Relief and from 97R7, 98R7, 99R7 three positions in the bottom row from the same "F" Relief and directly below the sixth row positions.

Of these six curls the most pronounced is 59R7, the next is 99R7 which is very similar to the former. The next is 58R7, which shows a slight change in the tangle, the next is 98R7 which is not so plain as the three preceeding positions and part of the curl is missing. The next is 57R7, less distinct than 98R7 and a trifle different. The last is 97R7 the least distinct of all six and slightly different from 57R7, all of which clearly proves that this variety resulted from some fine shaving of steel, which adhered to the "F" Relief, after 100R7 was transferred and that it staid there during the transfer of the next six positions from the "F" Relief. The difference and distinctness clearly proving the order in which these positions were transferred to the plate, viz: 59R7, 99R7, 58R7, 98R7, 57R7, 97R7, and again proving that the workmen started in the upper left corner of the Plate and rocked down one whole vertical row at a time, and producing the stamps we call 10R, 20R, 30R, etc. This "curl" adhered after the first row had been transferred and remained on the "F" relief until after the fourth vertical row had been finished.

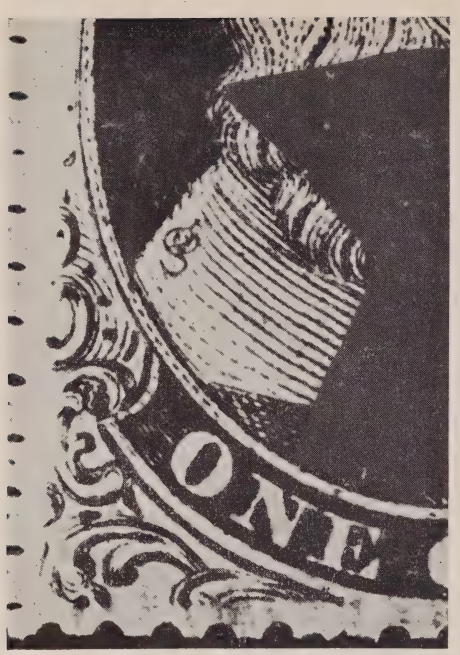
Whatever this foreign substance was it was evidently harder than the surface of the plate but softer than the surface of the relief, as it left no impression on the latter but did cut in and left its mark on the plate.

Figure 113 is an enlarged photo of 58R7 and shows the top loup of the curl slightly larger and different from 59R7 and 99R7.

Figure 113

Figure 114

Figure 114 is an enlarged photo of 98R7, the next position transferred and shows the curl has lost the top loop, and proving that this position was transferred after 58R7.



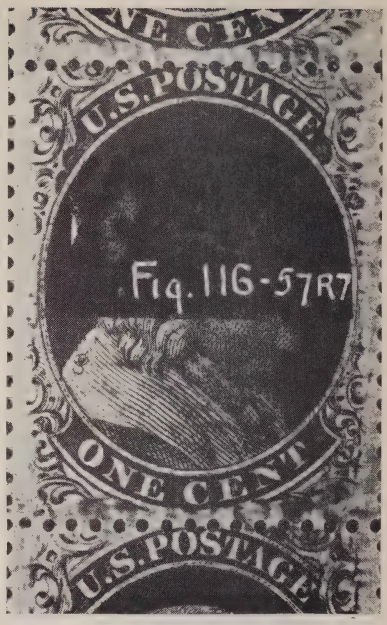
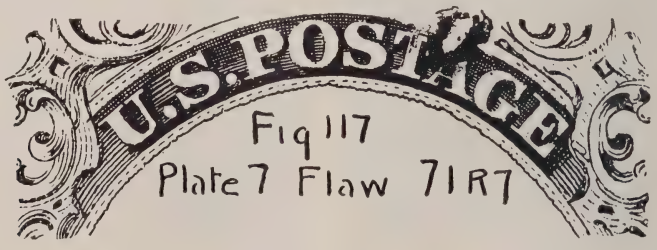


Figure 115

Figure 115 is an enlarged Photo of 97R7 and shows the lower loop of the curl as broken and the whole curl much less distinct than the preceeding ones.

The mottling, so characteristic of this plate is shown in Figure 116, a photo of 57R7, the ink mottles being very noticeable across the shoulder, and under the "NE", below "NT" and into the upper ornaments of 67R7.

The two upper corners of plate 7 were in some way damaged, or else positions 1L7 and 10R7 were very poorly transferred as they have a decided unfinished appearance.



Another variety from this plate is a most pronounced plate flaw, which occurs between the tops of the latters "TA" of "Postage". This flaw is 71R7, as per Figure 117.

The Center Line is rather fine and a little closer to the stamps of the right pane, than the left. It measures 2 millimeters from the latter and 1½ millimeters from the former, the measurements as per Figure 108. The Imprint is 1½ millimeters from the left pane and 2 millimeters from the right pane (as per Figure 108).

It reads the same as the preceeding plates 5 and 6.
The earliest known use of a Plate 7 stamp is January 16, 1858.
Center line copies showing perforations along the line are very scarce.

Figure 117A is a photo of such a copy.

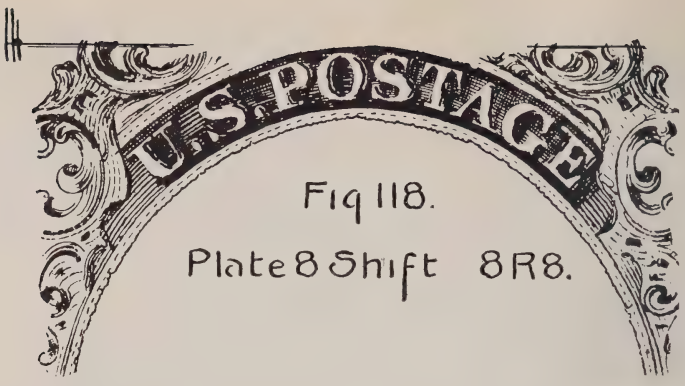
The earliest impressions from Plates 6 and 7 were on a fine quality of paper, rather thin and very white, but later printings, probably from the middle of 1858 and thereafter, were on a poorer grade, which was soft and showed a grain. Printings on this paper look as though most of the sheets partially dried out before they were put to the press as the impressions are rough. For this reason the reconstruction of the plates can only be accomplished with early impressions as all plating marks disappeared on the rough impressions.

After Plate 7 had been in use about eighteen months, the "curl" for example can scarcely be distinguished on, the "curl positions".

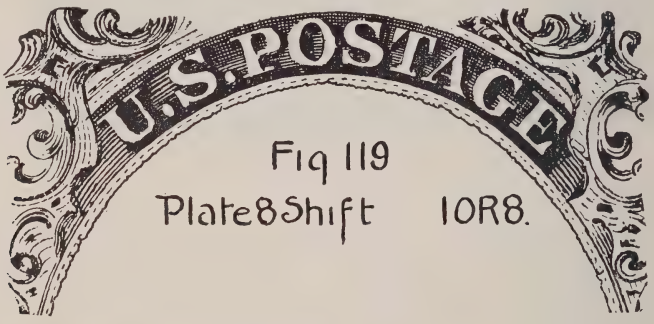
PLATE EIGHT

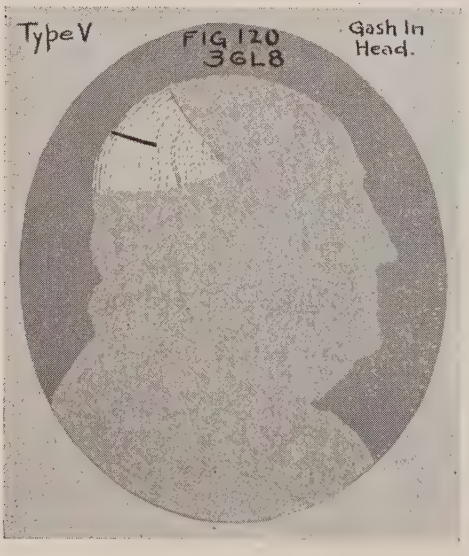
Plate 8 was laid out almost identically the same as Plate 7. There seems to be very little difference in top row copies, the guide lines, dots, etc., being much the same. The center line is also like Plate 7 and measures about the same distance. One striking difference is the impressions, they are never as sharp and clear as printings from the earlier made plates, no doubt due to the wear of the Roller.

Unlike the preceeding plates we find several fairly good shifts and some interesting little plate varieties. In the top row of the right pane is the second largest Type V shift, position 8R8. The shift being in the entire top label and more or less and in the top ornaments. The interesting part about this shift is that it proves to us that the two little vertical guide lines in the upper left margin were on the relief, rather than on the plate, as 8R8 shows the shift in these lines, there being three instead of the normal two. The top ornaments are all doubled. (See Figure 118.)



Somewhat similar to this shift is, 10R8, which shows a strong doubling of the top ornaments and of the small vertical guide lines. This is the third largest Type V shift. (See Figure 119.)



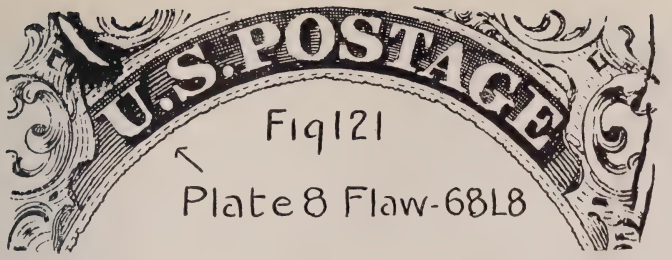


Another variety in the top row is 6R8, which shows a big dot in the left part of the "O" of "POSTAGE". Top row positions 5 to 10R8 inclusive show a rather heavy dot on the shoulder just above the "N" of "One", and on a line with ornament "G".

Several positions in this row also show fine horizontal lines running from the left through the shoulder, the most prominent of which is 4R8.

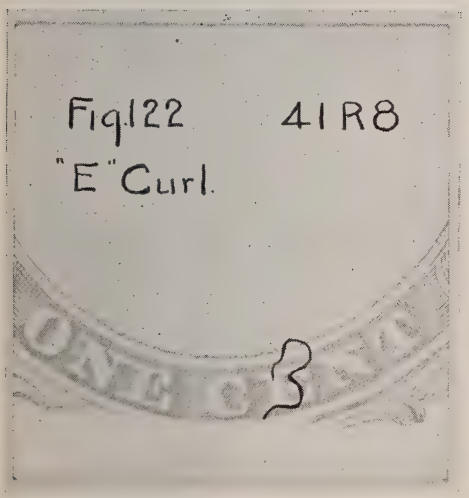
Position 57R8 shows, two dots on the shoulder above and to the left of "O" of One and on a line with ornament "F".

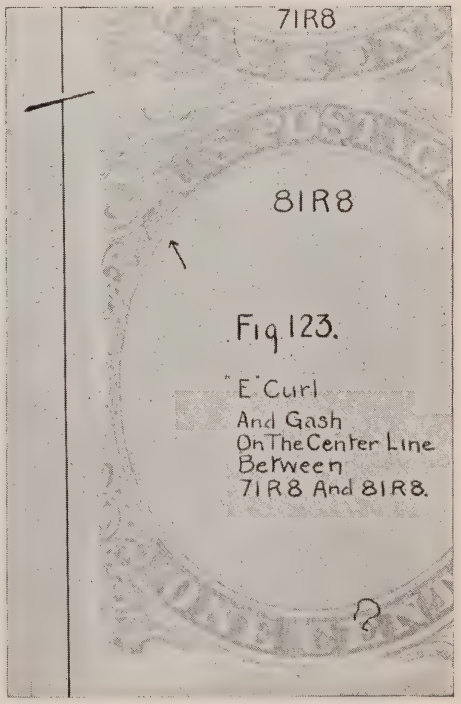
A variety often noted by collectors and submitted to me is the "Gash in the Head" which comes on 36L8. (See Figure 120.)



Position 68L8 shows quite a nice little flaw in the upper left ornament, as per Figure 121.

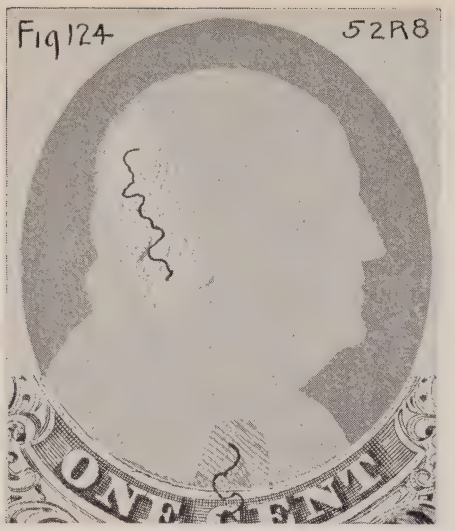
Plate 8 furnishes three other interesting varieties, in the shape of "hair line curls", two of which come on 41R8 and 81R8, both "E" Relief positions, and no doubt originating in much the same manner as the Plate 7 shoulder curls.





These two positions are very similar. See Figure 122 for 41R8 and Figure 123 for 81R8. The latter can always be identified by the "Gashed Line" variety, a strong short diagonal line running through the center line slightly above 81R8 (also shown in Figure 23).

The other "hair line curl" comes on 52R8, and consists of a fine hair line running up from the top of "C" of "Cent", and another in the back of the head. (See Figure 124.)



Another small flaw exists on 59R8, as per Figure 125.

Mottling somewhat similar to Plate 7 is noticeable on Plate 8, such markings being very consistent.

The Center line, much the same as on Plates 6 and 7 measures 2 millimeters from the left Pane and 1½ millimeters from the right Pane.

The Imprint is also similar to the preceeding Plates and measures 1¾ millimeters from the left pane and 2¼ millimeters from the right pane.

In cutting out the word "Casilear" a shift occured in the "R" and "&" as will be noted in Figure 126. This photograph shows the complete Imprint from the left pane.

Center line copies showing the perforations along the Center line are very scarce.

In listing the plate positions of the above varieties I wonder if the reader realizes the tedious work required to discover same, because they were not jotted down from viewing large blocks or sheets, but from reconstructions requiring many strips and pairs.

Plating the Type V stamps is real honest to goodness hard work, and if you doubt this assertion take a strong glass and look a few over.

The earliest known use of a Plate 8 stamp is Nov., 1857, which is also the earliest known use of any Type V stamp. If you can show any Type V cover with an earlier date will you be so kind as to advise the writer.

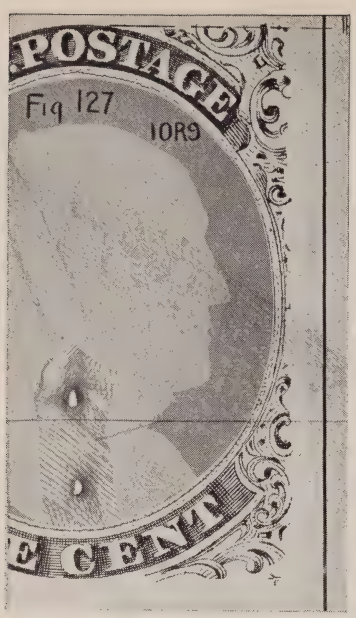
PLATE NINE

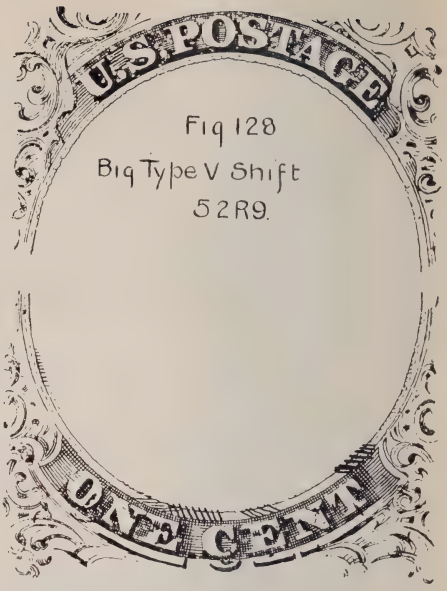
The writer has never been able to locate any full sheets of the right or left panes of Plate 9, though some undoubtedly exist. I would like very much to see such items so that I could make further progress in my plate reconstruction.

Plate 9 had a very heavy center line, in fact it was the only Type V plate with such. Center line copies can therefore be easily identified.

Figure 126A shows photographs of a center line copy (to left) from Plate 9, as compared to a center line copy from Plate 7, showing the difference in these lines from the two plates.

Top row copies from Plates 9 and 10 have their guide dots in different positions than Plates 5, 6, 7, and 8. The upper right dot is found on the top row copies just above the little ornament between "Z" and "L", as in Figure 127. Compare this with the dot on 8R8 Figure 118.





Most of the top row positions can also be told by a very heavy dot on the shoulder just above the "O" and on a line to the right of ornament "G". Every stamp in the top row shows this except 8R9, 9R9, and 10R9.

Several positions from the body of the plate show similar dots in different parts of the medallion, one of the most prominent being 70L9 a center line stamp. The dot is in the back of the head on a line below the "S" of U. S. and on a line to the right of ornament "C".

Plate 9 had only one position showing a shift and this one is the biggest Type V shift, and almost as big a shift as the big 89R2 shift.

This shift is 52R9 (See Figure 128), an "F" relief, in the sixth row of the plate.

This shift does not look like a re-entry but has more the appearance that the bottom part of this relief was let down on the plate causing a partial entry of the bottom parts of the letters "ONE CEN" and parts of the bottom ornaments. This occurred before the balance of this vertical row was entered and as a result the four positions 62R9, 72R9, 82R9, and 92R9 had to be dropped down considerably and we find them much lower down on the plate than the positions on each side of them. 92R9 is the lowest position in the bottom row. 52R9 is a most remarkable shift and its existence again proves that with the six Relief Roller, each vertical row was entered with two settings.

A well known variety, known as the "ear ring" or "tear drop" occurs on 10L9 (See Figure 127).

This flaw is very much like the 71R7 flaw (Figure 117) and no doubt originated in a similar manner.

The heavy center line measures 1¾ millimeters from each pane.

The Imprint, of the same style as the preceeding Type V Plates, measures 2 millimeters from the left pane and 2½ millimeters from the right pane.

Quite a mess was made in transferring the Imprint in each pane. The word "Carpenter" reads on both panes "CARPENTERAR". Figure 129 is a photo of the imprint from the right pane, showing the misspelled word.

The earliest known date of use of a stamp from Plate 9 is Dec. 3, 1859.

PLATE TEN

Plate 10, the last plate made with the Roller No. 3 was evidently not made until early in 1860.

Full unused panes from this plate were rather plentiful a few years ago and no doubt a number still exist.

On the other hand used copies are rather scarce. The impressions from the plate are seldom sharp and clear, due perhaps to the transfer Roll losing its sharpness, or to the poor quality of paper and also ink used. The side ornaments are extremely short and the "side scratches" are more indistinct than on the preceeding plates.

Unlike Plates 6, 7, 8, and 9, Plate 10 had **no center line** and the two panes were very close together, measuring only 3½ millimeters from stamp to stamp (as per measurement Figure 108), this also being the average vertical spacings in both panes.

In the absence of a center line, a mark was made between 10L10 and 1R10 to show where to cut the sheets apart.

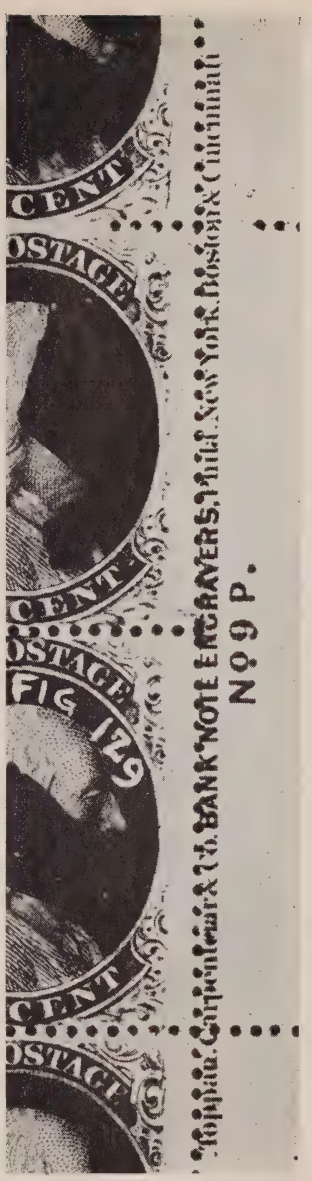


Figure 129

Figure 130 is a photo of 10L10 and shows part of 1R10 with the "guide" between the upper ornaments. The upper right dot, characteristic of Plates 9 and 10 is shown just to the left of the "guide" and beneath same is another dot.

Many top row positions show scratches in different parts of the design, as shown in the upper left ornaments of 10L10.

The only shift on the plate is 53R10 but it is too poor to illustrate.

The Imprint reads similar to that of Plate 9 and measures 2½ millimeters from the stamps of the left pane, and 2¾ millimeters from those of the right pane.

The earliest known use of a copy from Plate 10 is Jan. 14, 1861.

PLATE ELEVEN

The Transfer Roll No. 3L was evidently badly worn after being used to rock in the five preceeding plates, and so we find a new Roll was made to lay out the next plate after Plate 10, and which we call Plate 11, because we have never seen an Imprint or a Plate number from this Plate.

The new Roll we call Roll No. 4, and it had, so far as we have been able to distinguish, only three reliefs.

Inasmuch as the next Plate made after this plate was numbered, No. 12, there is little doubt that the eleventh plate was actually numbered, No. 11.

Blocks, strips, and pairs, so necessary in plate reconstruction are scarce and especially so are vertical pieces, in fact my record of the vertical items seen, shows only three blocks of four, five vertical pairs and two vertical strips of three, a very small lot with which to start a reconstruction.

Only five positions on the plate have been identified and they are 1R11, 9R11, 10R11, 91R11, and 100L11.

Single copies are not rare unless it be top row copies.

The three reliefs we list as follows: Relief "A" (See Figure 131), Relief "B" (Figure 132) and Relief "C" (Figure 133). The "A" Relief is a Type II and the "B" and "C" Reliefs, Type IIIA.

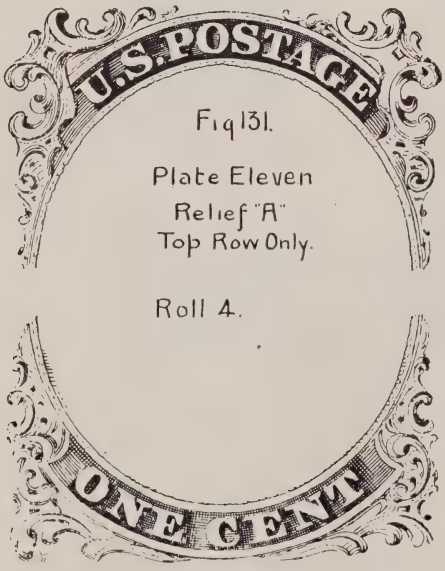


Fig 131.
Plate Eleven
Relief "A"
Top Row Only.
Roll 4.

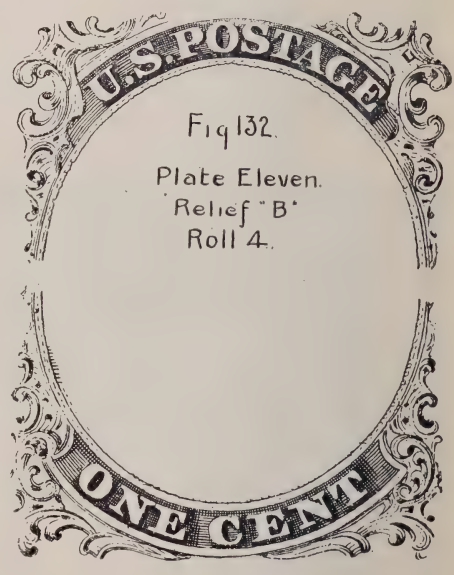


Fig 132.
Plate Eleven.
Relief "B"
Roll 4.

The "A" Relief of Plate 12, a Type II, is very similar to the "A" Relief, of Plate 11. The difference exists in the partially complete left full curve at the bottom of the latter.

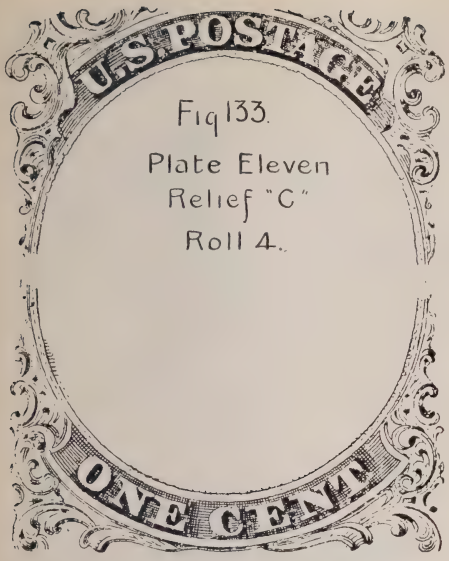


Fig 133.
Plate Eleven
Relief "C"
Roll 4.

The "B" and "C" are perfect examples of Type IIIA, and are easily distinguished from each other, as the break in the top line of the "B" is wider than the "C".

In the former the top line at the right is broken off just above the right part of "T" of "POSTAGE", whereas on the "C" the line extends clear across the top of the "T".

The "Left Full Curve" on the "C" is more complete than on the "B".

Due to erasures, or short transfers, the "B" and "C" positions on the plate vary to some extent from the designs as they existed on the Roll, and illustrated above, hence some copies will be found to vary slighty from the illustrations.

I feel confident that the "A" Relief was used only for the top row, as I have never run across a copy from the body of the plate showing this relief.

The "C" relief was used for the bottom row and copies from this row show the full relief design, perhaps a little plainer than "C" positions from the body of the plate due to shorts at the bottom of the latter.

It is probable that the plate was rocked in as follows:

Top Row "A" Relief	6th Row "B" "
2nd Row "B" "	7th Row "C" "
3rd Row "C" "	8th Row "B" "
4th Row "B" "	9th Row "C" "
5th Row "C" "	10th Row "B" "

A block of four from the top and second rows in my collection show the "A" and "B" reliefs.

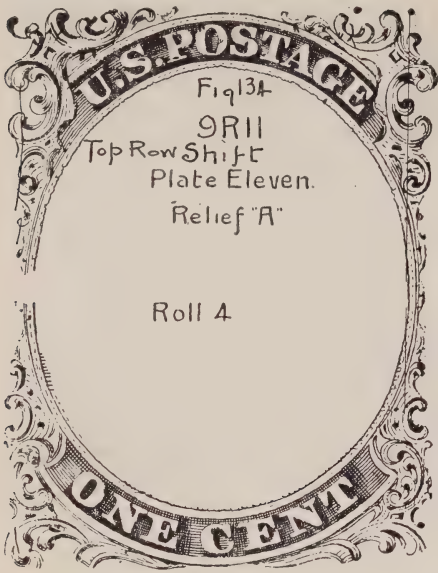
A vertical strip of three from the first three top rows, show the "A", "B" and "C" reliefs, another vertical strip of three from the body of the plate shows Reliefs "B", "C" and "B".

Top row copies that have been noted show a top guide dot just above the ornament "Y". Several show an extra dot just to the right of "Z", and such positions show a vertical line through the right side ornaments, which evidently was a vertical guide line drawn across the plate. Other top row positions have been noted with a dot just to the left of "S" with vertical lines drawn across the plate through the left side ornaments of the positions in such vertical rows.

Plate 11 copies are seldom found as sharp clear impressions, and same is probably due to an imperfect plate and poor paper.

Quite a number of extremely fine shifts have been noted, a few of the major ones being illustrated as follows:

Figure 134 Relief "A" position 9R11, showing an extremely fine shift across the top of the whole stamp, and a vertical guide line down the right side.



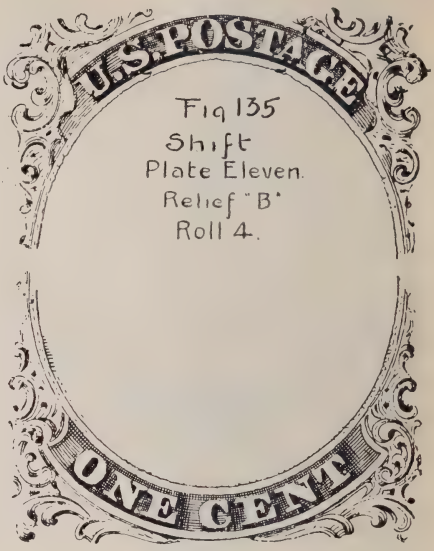
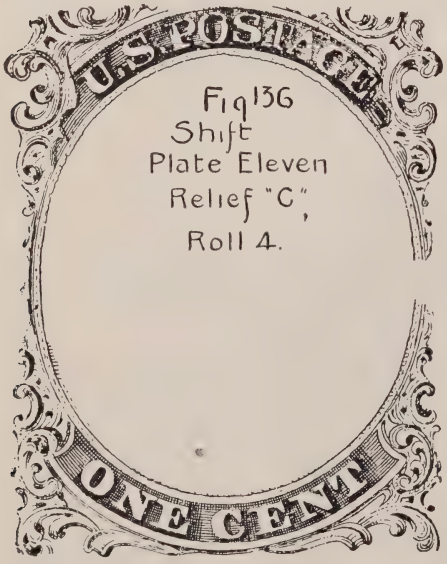
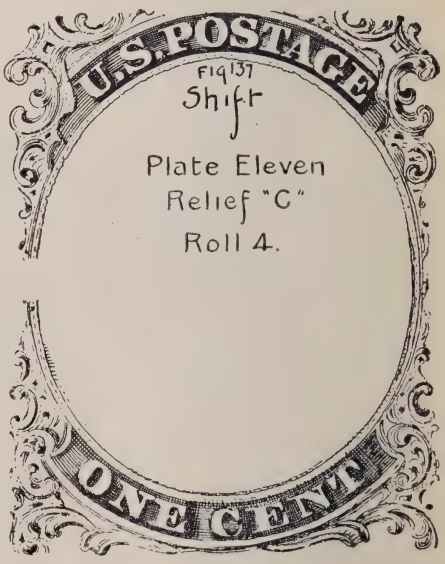


Figure 135 Relief "B", position unknown, showing a nice shift in top label.

Figure 136 Relief "C", position unknown, extremely fine shift at top.

Figure 137 Relief "C", position unknown, showing nice shift across the bottom and in bottom label.





The plate furnished other nice shifts but no other minor varieties, so far as we know, other than a position that shows what might possibly be a small surface crack, but inasmuch as no duplicate of this has been found, it will not be listed.

The Center line measures 1 millimeter from the stamps of the left pane and from ¾ to 1 millimeter from the right pane.

This is the only plate from which not one imprint has been seen, but we are rather inclined to believe that it was of the "Second Type", that is like the new Imprint used on the subsequent Plate 12 (See illustration Figure 142).

The earliest known date of use of a Plate 11 stamp is January 19, 1861, though covers have been notd used in the Eastern states in December, which was in all probability, December 1860, because this stamp was obsolete in December 1861.

We therefore assume that the plate was made about October or November 1860.

If anyone can show an earlier used copy, will they kindly advise me.

PLATE TWELVE

The last One Cent Plate was no doubt made at about the same time or perhaps a little later than Plate 11 and it was numbered, No. 12.

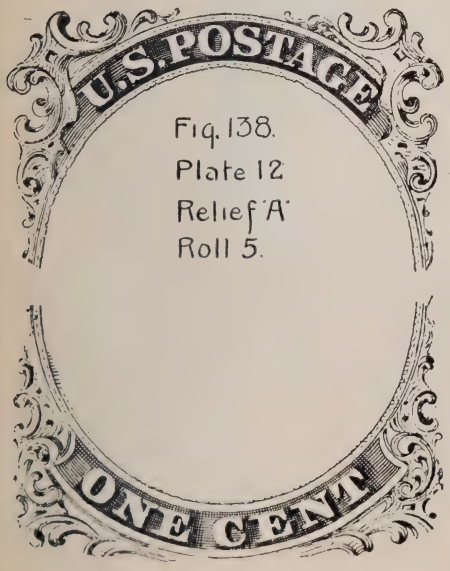
Strange to state the new transfer Roll made for Plate 11 was not used for Plate 12 but a new one was made, which we call Roll No. 5.

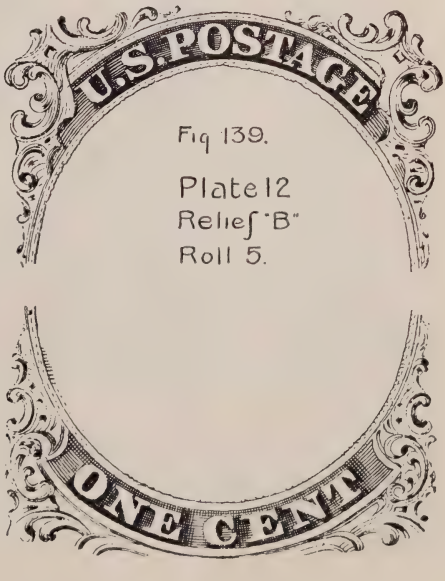
It evidently had three reliefs on its surface, one of which was the full Type I design and the other two, fine examples of Type II. We call these three reliefs as follows:

"A" Relief, Type II, used only for the Top Row of the Plate (See Figure 138).

"B" Relief, Type II (See Figure 139).

"C" Relief, Type I (See Figure 140).





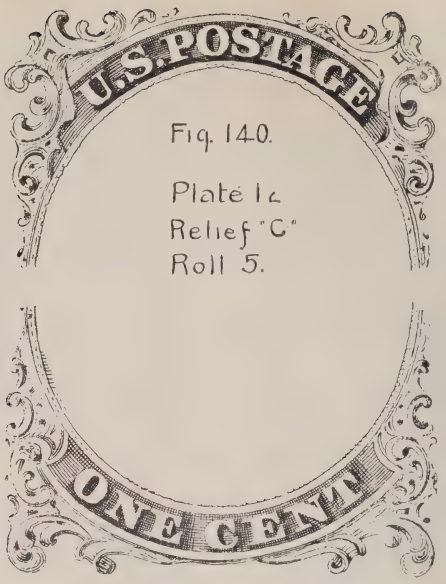


Fig. 140.

Plate 12
Relief "C"
Roll 5.

The right pane was laid out in exactly the same manner as Plates 1, 2, and 3, that is, one of the reliefs was used only for the Top row, and of the other two reliefs, one was used for the second, fourth, sixth and eighth and the remaining one, for the third, fifth, seventh and ninth rows, or in the case of the Plate 12 right pane, as follows:

Top	Row	Relief	"A"
Second	"	"	"B"
Third	"	"	"C"
Fourth	"	"	"B"
Fifth	"	"	"C"
Sixth	"	"	"B"
Seventh	"	"	"C"
Eighth	"	"	"B"
Ninth	"	"	"C"
Tenth	"	"	"C"

This order was followed for the three top rows of the left pane, but some sort of a mix up happened in the fourth to ninth rows inclusive, because we find "C" Reliefs in "B" rows and "B" Reliefs in "C" rows.

See Chart, Figure 141, showing the distribution of the two types on the plate. All positions in white are the two Type II Reliefs, the top row consisting of all "A" Reliefs and the balance of the Type II on the plate, all Relief "B". The positions in black are Type I, or the "C" Relief. It will be noted that the plate consisted of 100 Type I and 100 Type II. The chart shows that vertical pairs of Type I can come from a number of places on the plate, but that vertical strips of three don't exist of Type I or for that matter of Type II. Blocks of four of Type I can also come from a number of different places. Horizontal strips of three are frequently seen consisting of two Type I and one Type II or visa versa, and the chart shows how these originated.

One Cent 1857 Plate 12 Black Positions Type I. White Positions Type II.

Reliefs "A" and "B" are very similar and heretofore it was generally thought that only a two Relief Roller was used on the plate, but if a copy of a Type II from the top row is compared with any copy of Type II from the body of the plate, it will be noted that the former is

slightly different from the latter, the principal difference being that the ornaments "S" and "U" which are complete on the "A" Relief, are incomplete on the "B" Relief.

The bottom line on the "A" is slightly thinner than the same line of the "B" Relief.

A rather deeply cut center line separated the two panes, and measures from a half to three quarters of a millimeter from each.

The imprint is of the "Second Type", (See Figure 142). Beneath the Imprint on each pane was engraved the number reading as follows: NO. 12 P.

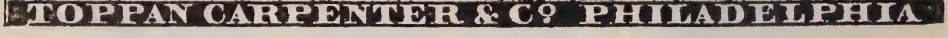


Figure 142

The Printings are very similar to those from Plate II, and are seldom fine, clear impressions. The paper shows quite a wide variation, some being rather hard, and varying in thickness from thin to rather thick. Another grade frequently found is a rather thick soft paper. None of the paper seems to be real white and many stamps show a film of ink, which originated from imperfect wiping of the plate when it was new, all of the above no doubt accounting for the average poor appearance of the Plate 12 stamps. It is very easy to tell the difference between Type II copies from Plates 11 and 12, for on the latter the left bottom ornament is not near as complete as this same ornament on Plate 11 copies. Compare Figures 138 and 131.

Plate 12 produced no minor varieties except quite a number of shifts, most of which are minor, and due to the imperfect impressions escape the notice of the average collector.

One of the most pronounced shifts noted is illustrated in Figure 143, the whole part of the bottom of the stamp being nicely doubled (Position unknown at present).

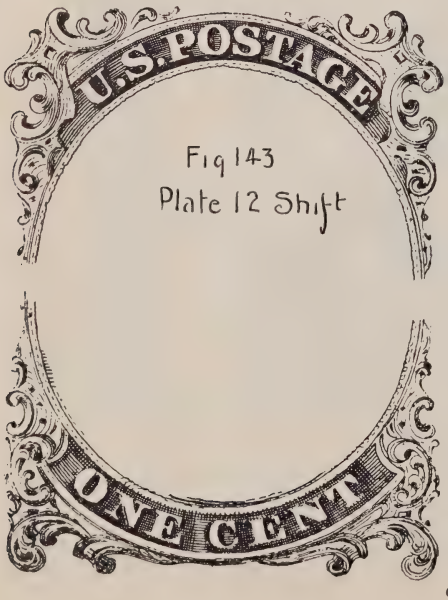


Fig 143
Plate 12 Shift

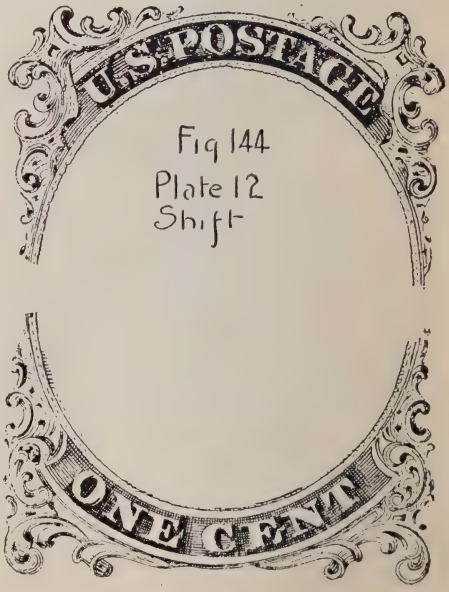
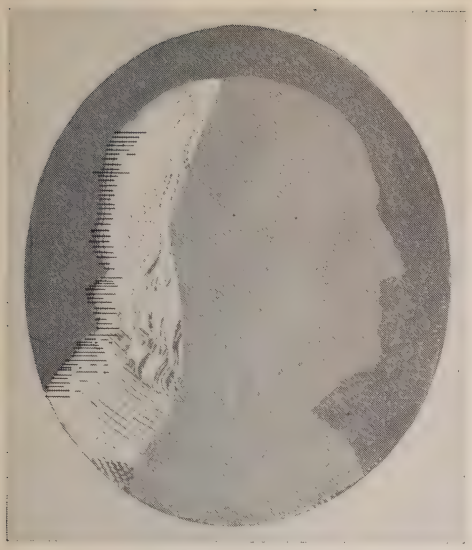


Fig 144
Plate 12
Shift



Another is illustrated by Figure 144, which shows a nice shift in the top label (Position unknown). Quite a number of postions in the right pane show a shift in the back of the head and across the shoulder.

Figure 145 is a typical example of these.

Toppan, Carpenter & Company evidently had no idea when they made the two new plates late in 1860 that they would not be awarded the new contract on the expiration of the old one on July 1, 1861.

The earliest known use of a copy from Plate 12 is January 25, 1861.

IN CONCLUSION

It is difficult at times to properly classify those One Cent stamps which are badly cut into or poorly perforated, unless one be very familiar with all the reliefs and plates.

I frequently have such stamps submitted for type classification and such copies as above can only be thus noted: "This was a Type III before the perforations destroyed the type" or "This was a Type IA before the scissors destroyed the type characteristics".

If the collector is at work on the reconstruction of some particular plate, then, for example, a strip of three Type I perforated stamps, from Plate 12, may interest him, even though the perforations so cut into the bottom part of the design that only a trace is left showing the stamps were of this type. As an example of what it was before perforation, such a piece is perfectly all right but to a collector not interested in plate reconstruction such an item has no place in his collection, because, in its present shape, it is an example of no listed type, and further such items are worth but a small fraction of their catalogue value.

No trouble need be encountered in properly classifying any One Cent Stamp if it is in proper condition, that is, well centered, if a perforated copy, or with sufficient margins if an imperforate.

Perhaps some idea may be had from these notes of the intense way in which these stamps and the plates from which they originated have been studied and needless to state, help is most sincerely appreciated.

Copies of any of the following types with **Imprints** will be welcomed as a loan, Types II, III, IIIA, and Type II stamps showing a center line, also all earlier dated covers than those I have listed.

Any items loaned the writer for study will be carefully handled and returned promptly. Address:

Stanley B. Ashbrook,
720-729 Union Trust Bldg.
Cincinnati, Ohio.

February 1, 1926.